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ABSTRACT

This manual was prepared to instruct the language teacher on concepts of French culture to be taught in a beginning French class to students of any age. The cultural concepts are cross-referenced and intended to be used with five of the most widely used French texts. Certain deeper cultural concepts are meant to be used for longer unit presentation or activities. The first four chapters are devoted to definition of culture and examination of some cultural phenomena and the values of cultural study. Culture is defined as "the individual's role in the unending kaleidoscope of life situations of every kind and the rules and models for attitude and conduct in them..." It is noted that a cultural study should examine all aspects and be simultaneous with the beginning of foreign language study. The rest of the manual contains instructional essays for the teacher on 38 aspects of French culture from use of "tu" and "vous" to family and social life, restaurants and food, business customs, money, art and music, French geography, politics and religion. Each essay is followed by suggested instructional activities. A list of references and information sources is appended. (CHK)

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CULTURAL UNDERSTANDING: FRENCH, LEVEL I

Selected Cultural Concepts
Which May Be Developed
In French, Level I

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FOREWORD

It is not rare to hear a foreign language teacher say that language is the conveyor of culture. It is not our purpose to argue with that notion but rather to add to it the proposition that knowing words and phrases or even the structure of a foreign language does not necessarily mean that the learner understands the culture conveyed by the language.

Among the important facets of cultural understanding are the following elements: situation in which the narration or conversation takes place, the particular vocabulary of the persons involved, the spatial and emotional relationships of the speakers to each other, the level of development of technology in the country where the language is spoken, the religion of the people, and visual products of the native speakers of the language.

Unfortunately, the student beginning the study of a foreign language is so involved in developing his listening comprehension, speaking, reading and writing skills that interesting, useful insights into the cultural understandings embedded in the language are lost or put off for later. Such an approach to language learning is sterile, superficial and of little interest to the majority of today's foreign language students.

Cultural awareness, i.e., comparisons on a grand scale, can be gained through a social studies course. Through this approach to cultural understanding, the student compares his own culture with that of another land. But how much more fascinating and relevant when the cultural implications of a dialog being learned in the foreign language class are made to come alive as the students include arithmetic, intonation, posture and gesture. Then and only then can the students listen, speak, read and write with understanding. Only then does language leave the realm of esoterica and enter the real world as relevant learning.

The goal of this publication is to provide the foreign language teacher with a useful reference regarding cultural information which may be included in whole or in part to aid in motivating students, especially during the beginning phase of their study of French.

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CONTENTS

I.	CULTURE IN FOREIGN LANGUAGE TEACHING	5
II.	**CULTURAL PHENOMENA**	**10**
III.	VALUES OF STUDYING A FOREIGN CULTURE	17
IV.	**HOW TO TEACH CULTURE**	**18**
	CULTURAL CONCEPTS	
1.	**TU AND VOUS**	**21**
2.	HOMES IN FRANCE	22
3.	**THE FRENCH FAMILY**	**24**
4.	NAMES	24
5.	**TITLES OF ADDRESS AND RESPECT**	**26**
6.	STREET ADDRESSES	26
7.	**SCHOOLS**	**28**
8.	SPORTS	31
9.	**SOCIAL AMENITIES**	**35**
10.	THE FRENCH CALENDAR	37
11.	**DATING**	**38**
12.	PLAYS AND MOVIES	38
13.	**FRENCH TIME/AMERICAN TIME**	**40**
14.	LA CUISINE FRANÇAISE	42
15.	**EATING HOURS IN FRANCE**	**48**
16.	RESTAURANTS	49
17.	**MONEY IN FRANCE**	**50**
18.	WEIGHTS AND MEASURES	51
19.	**SHOPPING**	**52**
20.	BUSINESS HOURS AND CUSTOMS	54
21.	**USING THE TELEPHONE**	**54**
22.	VACATIONS	54
23.	**TRANSPORTATION**	**56**
24.	CARS AND LICENSES	58
25.	**STREETS, ROADS AND HIGHWAYS**	**59**
26.	SYMBOLS OF FRENCH LIFE	60
27.	**COLORS**	**61**
28.	RADIO AND TELEVISION	63
29.	**LES FETES ET LES ANNIVERSAIRES**	**63**
30.	ART AND MUSIC	68
31.	**THE PRINTED WORD**	**72**
32.	RELIGION	73
33.	**PROVENCES ET DEPARTEMENTS**	**74**
34.	LANGUAGE AND DIALECTS	75
35.	**GOVERNMENT AND POLITICS**	**76**
36.	THE CAPITAL CITY	78
37.	**THE FRENCH VILLAGE**	**82**
38.	GEOGRAPHY OF FRANCE	83
APPENDIX		**87**

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FRENCH

CULTURAL UNDERSTANDING

Language teachers generally agree that learning a modern foreign language involves the mastery of the four basic skills- listening, speaking, reading and writing.

In the past, this area of culture, or cultural understanding, has been much less clearly defined than the area of the four basic skills, particularly in the Level I French texts widely used in California schools. Some Level I French materials have consciously excluded cultural understandings in order to focus the student's complete attention on the structures to be mastered. The inclusion of cultural understandings is most significant, however, at the earliest stages of language instruction. The population of foreign language classes decreases sharply with each succeeding year of advancement, producing larger and more numerous classes at Levels I and II, with relatively few students at Levels III and IV. Cultural concepts, then, are communicated only to a relatively small number of students, unless this is accomplished at the earliest phases of language instruction.

It is possible, too, that some teachers of French Level I may not be well enough acquainted with the culture of French-speaking people to be able to present pertinent cultural understandings to the attention of their students. This manual has been prepared, therefore, to bring to the teacher's attention some of the concepts of French culture, in a systematic arrangement, which may be taught as part of the study of that language.

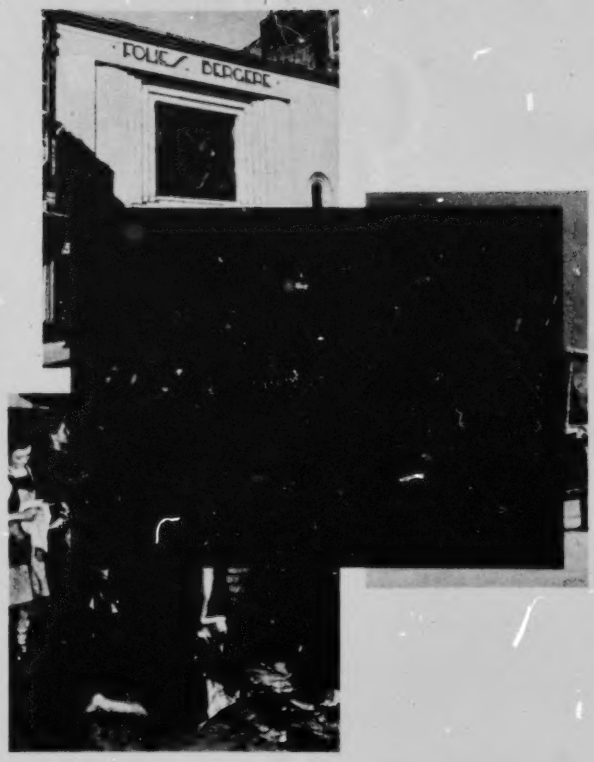
The content of any text is generally written for a specific age group, i.e., if a beginning text is to be used with fifteen-year-old students, the content will probably vary in degree of sophistication from that to be used with ten-year-olds. However, the underlying subject matter is often very similar; each text might include units on food, the family, greetings, shopping, etc. The cultural understandings in this manual, therefore, might be used in part or *in toto* in any beginning French class, regardless of the text being used.

We are indebted in the preparation of this manual to Dr. Reid Scott for the groundwork he has laid in the publication of *Cultural Understanding, Spanish Level I.* In addition to the similarity of our format to that of his manual, we are in his debt for the research accomplished and presented in the introductory section. Much of that work is duplicated here.

At the beginning of the preparation of this manual, a vast list of cultural concepts was gradually reduced to include only those which appear most frequently in the most widely-used French texts in this area. These concepts were then cross-referenced with each of these five widely-used texts. The texts include:

1. Chilton, *Voix et Images*
2. Harcourt, Brace and World, *A-LM French, Level I,* 1st ed.
3. Harcourt, Brace and World, *A-LM French, Level I,* 2nd ed.
4. Holt, Rinehart & Winston, *Ecouter et Parler*
5. McGraw-Hill, *Learning French the Modern Way,* 2nd ed.

They generally agree, as well, that culture should be taught in a language course.



Thus, looking at page 24 of the manual, we find that "The French Family" may be effectively and profitably introduced when the class is working on *Voix et Images:* Lesson 5, p. 20; *A-LM French,* 1st ed.: Unit 7, p. 61; *A-LM French,* 2nd ed.: Unit 4, p. 54; *Ecouter et Parler:* Unit 4, pp. 25-33; and *Learning French the Modern Way,* 2nd ed.: Lesson 3, p. 30.

The first thirty cultural concepts herein presented are designed to be presented in the manner described above. The meeting of these concepts is occasioned by their appearance in dialog, structure drill, or illustration in the basic text for the course. They are the concepts referred to by Nelson Brooks as "patterns for living" and focus upon the individual and the many social circumstances into which he must fit. The student of a language will not really have learned that language until he knows what it means to the person whose native language it is. Many of these overtones of meaning are never captured by skills, grammar or lexicon.

The final eight concepts are intended more to be utilized for longer-running unit presentation. These may be considered some of the "deep" elements of French culture, the elements which make the speaker of French what he is, shaping his actions, thoughts and attitudes. The teacher may elect to use one or several of these units for presentations over a number of weeks, or for student participation and activities.

In both sections of the manual an attempt has been made to provide the teacher with as much information as possible to aid him in performing effective teaching of French. At the close of each entry is a list of additional and more extensive references on the subjects, suggestions of films and audio-visual materials available, as well as other sources of information.

The cultural understandings included in this manual are not meant to be definitive. They are, indeed, only a beginning. The teacher may have other cultural concepts which he wishes to include, and he should feel free to do so.

The inclusion of cultural understandings may provide relief from the drill work which, of necessity, forms an extensive part of beginning foreign language instruction. Through class discussion of cultural understandings the students may come to recognize the similarities as well as the differences that exist among all men, a step which, hopefully, may help to lead to world understanding and to more peaceable coexistence.

FIN
DE ZONE
A STATIONNEMENT
REGLEMENTE

In determining how to teach culture as part of the foreign language program, the first step must be to establish clearly what is meant by culture.

Nelson Brooks has provided the following concise and up-to-date statement.

Since a precise statement of what culture is in terms of classroom instruction will obviously be difficult, a degree of clarification may result from making some remarks about what culture is *not*. If they seem exaggerated, the overstatement is a consequence of the fog of confusion that now surrounds us. We shall make rough approximations knowing that they will inevitably need modification and refinement.

Culture is not the same as geography. The latter is a study of the surface of the earth, of its land and water areas, its temperature and climate, its mineral deposits and sources of power and fuel, its plant and animal life, and its characteristics that are favorable or unfavorable to human life. Though the study of geography began with the Greeks, geography itself is as old as the earth, and thus far older than the human culture which is our present concern. Geography is the stage upon which the drama of human culture is played. But the play's the thing, not the scenery. Geography can at best be no more than the material surroundings in which culture takes root, flourishes, and comes to fruition.

Culture is not the same as history. Of course everything has a history—even history—and human culture is no exception. But our reference is to the dicipline of history, whose purpose is to tell the story of the past. It does this with the most careful reference to existing documents, these being almost exclusively in the form of written records. There is some recognition of monuments, buildings, and artifacts, but in the main, history is a matter of printed and written documents. The historian establishes with the greatest care the authenticity of prime sources, then collates, sifts, selects, interprets, and evaluates in terms of a coherent and meaningful pattern. Events that occurred before there were written records are called pre-history, which incorporates, to no little extent, conjecture and deduction. In general, it is fair to say that history goes back no further than the invention of writing, an event of the fifth century B.C. Though much younger than geography, human culture is vastly older than history, for culture appears at present to go back in time the greater part of two million years.

*Nelson Brooks, "Teaching Culture in the Foreign Language Classroom," *Foreign Language Annals*, Vol. 1, No. 3 (March, 1968), pp. 208-212.

Culture is not the same as folklore, the systematically studied customs, legends, and superstitions that are transmitted in an informal way from one generation to another by means of oral communication. Tales of heroes, songs, dances, home remedies, childhood games and pastimes all loom large in folklore. These matters are important in that they are a part of the common experience of the young and serve to establish a sentimental bond among the members of a cultural group who have shared them in early life. At times they may serve to reflect national aspirations, attitudes, and values. There is no doubt of the worth of folkways as colorful and characteristic expressions of a societal group, and they can be very useful in the understanding of primitive societies. But folklore can provide only a limited and partial view of what we mean by culture.

Culture is not the same as sociology, a discipline that dates from the early nineteenth century. Sociology is the science of human groups, viewed essentially in their collective aspects. Usually noted are the family, the patterns of social classes or strata, the economic system, the legal system, the political system, and the organization and function of religious communities. Sociology seeks to formulate the laws governing the behavior of large numbers of people, and since its inception it has been interested in the general rather than in the specific. Broad generalizations, statistical analyses, and studies of the characteristic similarities and differences in the groups that make up a composite social order are its principal concerns. Sociology informs us with precision that in a given community there are three and a half children per family, but culture still waits for an interview with one of those half children. Sociology is, of all the social sciences, the most closely related to cultural anthropology. Yet the distinction between the two fields continues to be more sharply noted, a fact reflected in the growing number of separations in the academic world of Sociology and Cultural Anthropology into individual departments of study.

Culture is not the same as literature. Both the creation and appreciation of literature rest upon esthetic values which have at their very core patterns of preferment and rejection that are at marked variance with the totality of experience in which culture has its roots. A literary work presents a personal perspective on the predicaments of human life, upon which is superimposed—if it is really literature—a floodlight of intent, effect, and affect that is the very essence of fine art. Some of our most incisive penetrations into the ethos of a given culture come to us through the efforts of the literary artist. Yet in the nature of things, literature can

supply us with but a part—though clearly a most valuable part—of what needs to be taught under the heading of culture.

Above all, culture is not the same as civilization. The distinction between these two presents a major problem for teachers and students alike. The word civilization itself, constructed upon the Latin word for the inhabitant of a town or city, is perhaps the best starting point in establishing essential differences. Civilization deals with an advanced state of human society, in which a high level of culture, science, industry, and government has been attained. It deals mainly with cultural refinements and technological inventions that have come about as the result of living in cities and thickly populated areas. Though the effects of civilization may have spread far and wide throughout an entire society, it is fair to say that civilization develops in and emanates from those areas in which persons of diverse classes live together in large numbers, permitting advancements and improvements in all walks of life that are not possible when family groups live in relative isolation. Consider the not unusual circumstance in which two young lovers express their affection for each other over the telephone. The instrument they are using is clearly a device that could have come into being only through the development of civilization. But the attitudes and sentiments the young people express, and the language they use to express them, belong not only to civilization but to culture, for they are events and systems of another order with a very different and far longer history.

Having said with this much emphasis and detail what culture is *not*, it is now time to attempt to say what it *is*. In doing this we do not deny the proximity of all the foregoing areas to the one we shall identify as culture. Nor do we deny the important interrelation of each of them to culture as well as to each other. Indeed, our intention is not to cut off culture from these other matters but rather to focus our perspective in such a way that a foreground is clearly outlined and is sharply contrasted with the background to which it refers and relates.

The most important single criterion in distinguishing culture from geography, history, folklore, sociology, literature, and civilization is the fact that *in culture we never lose sight of the individual.* The geography, for example, of mountains, rivers, lakes, natural resources, rainfall, and temperature is quite impersonal and would be what it is whether people were present or not. It is only when we see human beings in this geographical picture and observe the relationship between their individual lives and these facts and circumstances of the earth's surface that our perspective becomes what we may call cultural. The census, so important in sociology, serves to count people, identify age groups, occupations, and salaries, to quantify types of dwellings and plumbing. But such information does not really become cultural until we see related to it a dark-haired, sixteen-year-old boy named Henry, tall for his age, who lives in one of these houses, goes to high school, and works part-time at a lunch counter, looks forward to college and a career in electronics, and who writes lyrics for the school paper.

With this criterion in mind, we come to grips with the dilemma of definition. The Humpty Dumpty approach ("When I use a word, it means just what I choose it to mean—neither more nor less") must give way to a more normal use of the verbal symbol. It is the fate of some words to have a number of meanings that are not only sharply different but at times contradictory. Such a word is *culture.* We find it used in reference to raising blueberries, improving one's speech, listening to string quartets, and training children in infancy. We find it used to refer to a nation's total character, thought, and action. We call cultural that which stands out as the *best* that people do; we also call cultural *everything* they do, and everything they think and believe as well. Clearly, no single word can mean all these things at once.

When dictionaries list an assortment of meanings for a given word, they assign a number to each one then define it. We adopt this procedure for the word *culture* in order to separate its various meanings and relate them to each other:

$Culture_1$ – biological growth
$Culture_2$ – personal refinement
$Culture_3$ – literature and the fine arts
$Culture_4$ – patterns for living
$Culture_5$ – the sum total of a way of life

It is not necessary to say very much about the first three meanings, nor about the last one, for they are all in general use and familiar enough. It is $culture_4$ that is the least well understood, yet the most important in the early phases of language instruction. We define it as follows:

$Culture_4$ refers to the individual's role in the unending kaleidoscope of life situations of every kind and the rules and models for attitude and conduct in them. By reference to these models, every human being, from infancy onward, justifies the world to himself as best he can, associates with those around him, and relates to the social order to which he is attached.

There are certain basic dimensions in the pattern of human existence that are the same everywhere for everyone and always have been

ever since man became man. Culture$_4$ deals with man as a human animal as well as with man as man. It must talk about cleanliness and sanitation and the personal needs of food, sleep, and shelter. It must not only answer the question: Where is the bookstore? It must also answer the question: Where is the bathroom? Obtaining food and drink, finding protection against the weather and a place to sleep, communicating with those near us, taking care of the young and the sick or injured, continuing the race, being a child to parents and a parent to children, seeking an outlet for emotional urges and expression of intellectual activities, from idle curiosity to mechanical and artistic invention—all these are the terms according to which human life is lived. They are the constants of the human predicament. Of course they relate to the variable factors of geography, history, economics, civilization, and the others we haved named, but these constants are always present for every living human being to deal with no matter how the variables may change, grow stronger or weaker, disappear entirely or dominate completely.

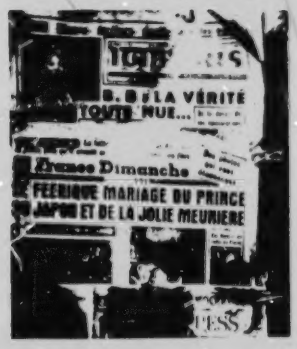
In culture$_4$ interest is centered upon the area where social pattern and individual conform meet and interrelate. (The proposed noun *cónform* comes from the verb *conform*, on analogy with *cónduct* from *conduct*, *cóntrast* from *contrast*, a procedure common in English.) Many factors contribute to shaping the social pattern into what it is, and quite as many contribute to making the individual what he is. What is central in culture$_4$ is the interchange and the reciprocal effect of each upon the other. It is in these terms that we look to history, geography, sociology, linguistics and psychology for background information that is indispensable. Yet we remember that they are but the casting and the stage setting for the drama of interaction that we call culture.

We reiterate that culture$_4$ focuses upon the individual and the many social circumstances into which he must fit, upon the pattern of accomodation and the personal *cónform*. What is important in culture$_4$ is what one is "expected" to think, believe, say, do, eat, wear, pay, endure, resent, honor, laugh at, fight for, and worship, in typical life situations, some as dramatic as a wedding or a court trial or a battlefield, others as mundane as the breakfast table or the playground or the assembly line. And just as important is the extent to which that expectation is met. There can be no doubt that throughout life the force and prestige of the cultural model exert a powerful influence upon what the individual thinks and does. But important also, though in inverse ratio, is the effect the individual has upon the model with which he is expected to comply. Small though this influence is, it is the principal origin of social change.

The proper adjustment of individual impulse and action to socially approved behavior is learned in great detail quite early in life, though with little awareness of recommendations to be followed, just as language, with all its complexities, is learned early in life without awareness of rules or formal instruction. Though individual human needs are constant the world over, because men everywhere are physiologically and psychologically the same, there are a thousand reasons why the patterns emerging from the interaction of personal need to group-approved behavior will differ, often very widely, from one locality to another. This is precisely what gives the study of culture its special quality and interest. It is also what makes it indispensable in the learning of another language, for a complete understanding of the new language is possible only in terms of the uniqueness of the patterns for living of those whose language it is.

From the point of view of language instruction, culture$_4$ may upon closer inspection be resolved into two distinct and complementary areas: *formal* culture$_4$ and *deep* culture$_4$. Formal culture$_4$ defines the individual's relationship to the refinement in thought, action, and surroundings of culture$_2$. It defines his relationship to the wide range of esthetic expressions of culture$_3$, poetry and prose, the theatre, painting, the dance, architecture, and artistry in whatever form. It relates him to the displays of heroism and leadership in word and deed that are known to all. It relates him also to the multiple and interrelated structures of social organization, economic effort, and professional discipline, and to the outward manifestations or politics and religion of culture$_5$. The features of formal culture$_4$ are easily discernible in the total pattern of the social group and are actively present in or are accessible to the awareness of the individuals who are in it.

In formal culture$_4$ the social order turns to the individual, singles him out, and focuses upon him the attention of a small group or large. He is named, orally or in print or both, and comment is made upon his new status, his personal accomplishments. Note is taken of his achievements in the past or his prospects for the future. Such events are infant baptism, birthday celebrations, confirmation ceremonies, the awarding of diplomas and degrees in school and college, the winning of prizes of many sorts, engagement and marriage, appointment and election to rank or office in professional, social and political organizations, citations for bravery in military life, for accomplishments in civil life and the academic world, and for artistic creations—and finally funerals.



We cannot overlook the negative counterpart of the foregoing, in which the individual is singled out for censure and punishment because of flagrant disregard of what the community expects. A child is punished by being banished from the family table or by being given a place of humiliation and shame in school; an adult, by being expelled from the organization of which he is a member, by fine or imprisonment or even death if his acts are legally reprehensible. In all these instances too, the individual is pointed out, named, and brought to the attention of all concerned.

Deep culture$_4$ functions in a different way. It is a slow, persistent, lifelong process that begins in infancy, and although its effectiveness is most notable in childhood it never really ceases. There is no naming of the individual, no focusing of public attention upon private behavior. Indeed, there is almost no awareness that the process is taking place. But through continued association with others the individual gradually accommodates his way of observing, speaking, eating, dressing, gesturing, thinking, believing, living, and valuing to that of those around him.

There is no reason why the facts of history and geography, the data of economics and sociology, information about and examples drawn from literature and the fine arts should not find their way into the content of language courses to the extent that they do not detract from the principal business at hand: language learning. But until such information has been related to a boy or a girl, a man or a woman with a name, a position in life described, and with a personal interest in and relation to the facts presented, we are not yet within the territory identified as culture$_4$. Whether this person is someone in real life or a character in fiction is not important. What is important is to see an individual relating to the people and the life around him. As long as we provide our students only with the facts of history or geography, economics or sociology, as long as we provide them only with a knowledge of the sophisticated structures of society such as law and medicine, or examples and appreciative comments on artistic creations such as poems, castles, or oil paintings, we have not yet provided them with an intimate view of where life's action is, where the individual and the social order come together, where self meets life.

In retrospect it may seem that our analysis is perhaps too detailed and serves only to complicate an already complex situation even further. But realism suggests that if culture is taken to mean all that is subsumed under the five different definitions, then our task is impossible and we would do better to admit it and abandon the pretense. If, however, culture is taken to mean first of all and principally definition four, with as much of definitions three and five as can reasonably be added as the learner's competence increases, then the task, though still prodigious, at least becomes manageable.

It seems evident, then, that no one approach alone can teach a foreign language student to understand a new culture. He needs, rather, all of them: the prosaic facts of everyday life as well as the historical and statistical data and the refining pleasures of literature and music and art. It is fine to enter a new culture with an admirable knowledge of its literature and history, but the student must consider practicality, too. He must know whether or not to wear a necktie to school, how much to tip the waiter, how to use the subway, whether or not to wear sideburns. The facts he must learn are endless: not only the mechanical aspects, such as the monetary system, the system of weights and measures, and the language, but also all the facts that are common knowledge in that culture and all the cultural references. On top of this he must learn about attitudes. He must know so much that he may never learn it all perfectly, the same as he may never learn the language perfectly. Yet he must *strive* for perfection even knowing he will never achieve it. He must search for the truth, though he may never find it or be sure of it if he does. He must look objectively, stressing neither the "black legend" nor the "rose-colored glasses." Only then will he begin to achieve some insight into the other culture, the expression of the new language he is learning.

The meaning of culture established, it now becomes important to examine some of the phenomena that affect a given culture and its study.

Relativism

It is important to realize that cultural differences are never absolute, but relative, and that they progress along a sliding scale. That is, rarely is any one statement true of an entire culture. And the many differences which appear—individual, family, regional, racial—all depend on myriad relative factors. As a given word depends on the context for its meaning, a given act depends on its cultural context for meaning. Hippolyte Taine (1828-1893) described the phenomenon well by stating that everything depends on *le race, le milieu, le moment.* What is acceptable in one race may be criticized in another. What is correct in one milieu, the army barracks, for instance, probably will not do at a Boston socialite's dinner party. Definitely "out" now are the slang expressions of twenty years ago, not to mention the Shakespearian "Grammercy," "Zounds," and "Odds Bodkins." Many other points may be added to Taine's three relative factors. Both age and sex are further relative variables. Mothers are not generally expected to dress like their daughters nor to use the same expressions. One hardly expects the foreman of the cement gang to tell his men, "Heavens to Betsy, fellows, I should like you to work a bit more diligently." Neither is the little old lady expected to get decked out in her ski pants and go slaloming down the slope shouting, "Man, this skiing bit really turns me on!" A man of twenty who hasn't a bit of revolutionary and crusading spirit in him probably has little heart; the man of fifty who is *still* a revolutionary is generally considered an oddity.

Cultural traits are also obviously relative to the various levels of society. The entire way of life—what one eats, where he lives, where he works, how he amuses himself, what are his religious, moral, and political beliefs, how he talks—all depend to some extent on whether he is upper, middle or lower class. Indeed, even within the *same* social class there are differences from one family to the next and from one individual to the next. The cultural anthropologist Margaret Mead often starts her culture classes by having each student write how his family differs from any other family in the world. Her favorite student response was, "We have a possum electrocutor; a lie detector in the parlor; a green, translucent, plastic bathtub and one side of the kitchen wall is painted like a swamp with a tape recorder that plays swamp noises." Well, not all families are *that* different. The Lees spend a large percentage of their income on their house, whereas the Millers live in less pretentious surroundings and spend their money on travel. The Wilsons also live in a less expensive house and spend the money thus saved on a country club membership. The Lees know a lot about architecture, interior decorating, gardening. The Millers have not a green thumb among them, but they have wonderful tales of their travels. The Wilsons are excellent swimmers, golfers, and tennis players and are bursting with health. Each family achieves much pleasure and contributes to society in its own manner.

In levels of society other than the middle class examples just given, patterns develop which are quite different from these. In foreign cultures, the sliding scale of similarities and differences is even more apparent. It is relatively easy to learn about societies that are similar to our own just as it is relatively easy to learn a language of the same family as our own. As it is easier for a Frenchman to learn Italian rather than Vietnamese, so it is easier for him to learn about Italian ways. Palpably the cultural transition between the United States, Germany, France, Spain, Italy, and England is far less drastic than the transition from one of those cultures to that of the Fijians, Hottentots, or Tibetans.

A corollary phenomenon is that the *same* social class in closely related societies *may* have more in common than *different* classes within the *same* culture. A middle class citizen of the United States, reading *La coscienza di zeno (The Confessions of Zeno),* by Italo Svevo, relates to the middle class Zeno and understands his motives much better than he understands some of the characters of Tennessee Williams and *much* better than he understands the Sicilian

peasants in Giovanni Verga's *Cavalleria rusticana* or *I Malavoglia, different both* in class and in culture.

In short, then, the meaning of any cultural fact depends on myriad circumstances. Culture is constantly changing, but primarily in its small details. The basic structures remain relatively constant. This presents one more parallel with language, which may change vocabulary items gradually, but rarely changes its basic grammatical structure, and then only with great difficulty and over a long period of time.

Overt and Covert Culture

Another cultural phenomenon is that only some traits—the overt ones—are describable by the native: What sort of a house do you live in? What do you eat for dinner? How often do you take a bath? How do you take a bath? Where do you get your clothes? Do you make them? How often do you beat your wife? Other traits, however—the covert ones—are not readily describable even by the native: Under what circumstances do you use the definite article in your language? How do you form the plural of nouns? What are the sounds you use in your language? How do you make them? These and most other questions pertaining to the language and its sounds are beyond the native's circle of consciousness, unless he has studied phonology, morphology, and syntax. He can *use* the system almost perfectly, but when asked to *describe* the system, he quite often offers some fantastic, spur-of-the-moment analysis bearing little relationship to the truth. Besides the language, many other cultural traits are covert, e.g., How far apart do natives stand when they converse? This distance varies greatly from one culture to another until one often finds himself uncomfortably close to some foreign conversant. You back up to adjust the distance to your comfort. *He*, then, is uncomfortable, closes up the gap, and makes *you* uncomfortable again. The retreat and pursuit may continue *ad absurdum*, and one or the other party may even be offended.

Another covert trait concerns body movements that normally accompany speech. Few people are consciously aware of the myriad ways we move our hands, feet, head, and entire body when we speak. Messages are often conveyed by the foot, the head, the eyes. One shrugs his shoulders, thrusts out his chin, raises his head, squares his shoulders. Many of these movements are actually communication, though rarely is the speaker aware of it. Kinesics is the science that deals with this fascinating subject, deeply rooted in cultural differences.

Perhaps, also, covert culture should include such aspects as one's idea of freedom. Someone from the United States will doubtless affirm that his country offers considerable liberty. He has probably never thought, however, that many rules, necessary to the organization of any society, actually curtail his perfect liberty. During peak traffic hours, for instance, traffic lights prevent chaos. They take away the individual's freedom to cross whenever he wishes, but they are so necessary that they are hardly considered as *restrictions*.

In summary, then, a student of a foreign culture can glean much information simply by asking a native. But he must limit his questions to overt traits. To discover the covert systems, he himself must observe and analyze, since the native usually cannot explain these aspects.

Ethnocentrism

Ethnocentrism (*ethno* = race + centrism) is the belief that one's own race is the central one, the most important, and the best. It is a natural tendency of all races. In many languages the word for the speakers of that language is "the people." All others are strangers, foreigners, outsiders. Most people also feel that their own country is the center of things, as opposed to all those other "faraway places." It must have been disappointing to discover that the *geo*centric theory (*geo* = earth) of astronomy was wrong and the *helio*centric theory (*helio* = sun), right. To believe that other planets and stars revolve around our planet earth

flatters the ego more than to know that ours is merely one of many heavenly bodies revolving around the sun.

It is difficult to convince people that theirs is not *the* culture, *the* language, *the* alphabet, *the* way of life. To the ethnocentric, other cultures do things "wrong," not just "*differently*". The British drive on the *wrong* side of the street. The Arabs put *too much* sugar in their tea. Scotsmen wear kilts, and men are *supposed* to wear pants. An old story relates that a school teacher in China asked her class what they considered the outstanding feature of the occidental face. Most answered that occidentals had slanted eyes! If we can only convince all peoples that members of other cultures may act differently from us, then we shall have made an excellent beginning toward understanding those other cultures.

Stereotypes and Generalizations

The "Filtered Wisdom of the Ages" brings us such "truths" as the "inscrutable Chinese," "the brave redskin," "the methodical German," "the beautiful Hawaiian." Are there, then, no volatile Chinese, careless Germans, or pusillanimous Indians? Did not Queen Kaahumanu weigh 300 pounds? Is it possible that the "Wisdom of the Ages" has let slip through its filter a few generalizations, stereotypes, and prejudices that merit re-examination? Everyone tends to look for generalizations, and doubtless many have some validity. But generalizations are dangerous, first, because often they are really no more true for one race or nationality than for another, and, second, because they are hardly ever true for the *entire* race or nationality, much less even for a good majority. Let us examine several means by which generalizations are formed.

Too Few Cases or Insufficient Knowledge

The *nisei* Mike Miyake in my accounting class is an A student, good looking, and has an outgoing personality. The Japanese are fortunate because Mike is the only Japanese person I know. I, therefore, assume that all Japanese are intelligent, handsome, and affable. French children are hardly so lucky with Mrs. Johnson and Mrs. Green, who drove through France last summer together. In Marseilles they are intrigued with all of the hub-bub that surrounds a popular outdoor market. Even while admiring the picturesque aspects of the market, the good humor and the frank conversation of the localites, they arrive a little hastily at the conclusion that the lack of hygiene, the dust and flies that seem to preside over these markets—all make this way of life less than desirable. Mesdames J and G now propagate unsavory rumors about all French people.

The Mexicans and Oklahomans in California are equally unfortunate. Both have been represented by a majority of uneducated agricultural workers. Therefore, Mexicans and Oklahomans have been stereotyped accordingly and have received such unhappy monikers as "okies," "clodbusters," "spics," "beaners," and "greasers." Or perhaps it is not the *worker* from the other country who provides the few examples for the stereotype, but the tourist or the soldier. Tourists are rarely typical of anything. One elderly couple has saved and scraped for years to realize their dream of travel. By the time they have amassed the wherewithal, they throw economy to the winds and "live it up." After all, they may never have another chance to travel. Naturally they give the impression abroad that they have always lived in the "grand manner."

A young student often travels *before* he has the money. In economic difficulties, he frequents the cheapest hotels and restaurants, hitchhikes, dresses shabbily, and goes unshaven. Sometimes he finds himself in such dire straits that he sponges off friends, borrows, and even begs. In his own country he would probably never think of living like that.

Then there is the old maid who, suddenly free of the puritanical restrictions of her life, loses contact with reality and behaves in a way that is normal neither where she lives nor anywhere else. So it is evident that tourists are not especially good yardsticks for measuring a race.

And soldiers, like the old maids, often behave quite differently from what they would at home. Americans, unfortunately, have acquired an unsavory reputation in many parts of the modern world because of the impression left by soldiers who drink too much, often represent uneducated classes, and frequently take little or no interest in the foreign culture but, rather, form "Little Americas" from which they mock and disdain a culture they have made little or no effort to understand.

Countries, like people, are often stereotyped by the same process of generalizing on the basis of one or two examples. Many Americans seem to think that Paris *is* the Eiffel Tower, Notre Dame, Montmartre, the museums or Pigalle. But they really should not believe that when one has seen Paris that he knows France. Each region, each city has its own personality, its own "atmosphere." Many American tourists "do" Paris, the Loire Valley or the Côte d'Azur, and think that they have seen the essentials, the rest of the country being "more of the same," less beautiful because it is less well-known. Too few examples, again, have brought about a false generalization of France as a whole.

Further examples would be easy to supply, but the point is clear that seeing one swallow hardly indicates the arrival of spring. One cannot judge an entire race or nationality of people by a few representatives that may or may not be typical.

A related phenomenon is the formation of stereotypes based on some work of literature, on movies, or on dubious statistical information. Often literature provides the only information about some past epoch. But literature is not completely trustworthy, for authors rarely write only of the prosaic happenings of everyday life, and, therefore, rarely provide an absolutely accurate picture of everyday life. They speak rather of the extraordinary, the poetic, and the dramatic, and the resultant stereotype is an unrealistic picture. Toward the end of the last century and the beginning of this one, romantic tales of the South Seas were highly popular and many were literary gems, giving a fairly true picture of life in the Pacific. Others, however, gave only a romantic picture of slender, nut-brown maidens lasciviously bathing in fern-bordered, splashing waterfalls and inviting the weary traveller, with true aloha spirit and soft, smiling, almond eyes, to join them in the limpid pool. The stereotype was fortified by numerous Hawaiian-English songs: *Sweet Leilani; Little Brown Gal; To You, Sweetheart, Aloha;* and *My Little Grass Shack.*

In France the stereotype of "the noble savage" has lasted since Jean-Jacques Rousseau's (1712-1778) romantic social novels *La Nouvelle Héloïse, Emile, Le Contrat Social,* etc., urging a return to nature and extolling the virtues of primitive man unspoiled by corrupting influences of organized society. James Fenimore Cooper (1789-1841)

left English speakers with a somewhat similar stereotype of the noble American Indian.

Movies can be even more dangerous in creating false ideas. French people, who these days see many American movies and television shows, dubbed in French, believed that most Americans drive Cadillacs, live in penthouses, and chat over white telephones, martini in hand. However, Americans pay for this luxury, they believe, by suffering a morbid fear of going out into the street lest a black sedan full of gangsters roar by and riddle them with submachine gun bullets. Of course, to them, if one lives in the West, the danger is quite different. There, one hardly dares go into the street for fear of being hit by a stray bullet from omnipresent gunslingers who daily shoot it out in dusty Main Street, if not to preserve justice, then just "to get their kicks." Or, if one makes it through the cloud of flying lead, he will certainly get it when he pushes through the swinging doors of the saloon and runs into the flying chairs, fists and whiskey bottles. If he rides out of town, he may swiftly be ushered into paradise, thanks to a Pawnee arrow or a Mexican bandit's bullet.

Statistics provide still another dubious source of stereotypes. In this modern world of science all one must do to convince most people of anything is to provide a chart, a graph, or a percentage—the odder the better. Rarely does anyone inquire how these statistics were gathered. If they suit his purpose, one will quote them accurately or inaccurately, to prove his point in his very next argument. Soon, no doubt remains—these statistics have become undeniable truth. After all, how can anyone doubt such precise, convenient statements as "Actual scientifically controlled road tests prove that Pinto brand gasoline takes you 18.731% farther than most other gasolines"? In debating, one should always demand of his opponent his source for statistics, how they were compiled, how they may be proved.

Sometimes actual history can provide stereotypes. Several heroic incidents in the history of a country can create a generalization about the heroism of the entire people. It can even, by establishing a precedent, influence the manner in which a person will act when confronted by similar circumstances, thereby tending to perpetuate the stereotype. After all, one must live up to his reputation. One might speculate on the extent to which certain incidents in French history have influenced later events. In a certain sense, the French are called upon to be individualists because of the reputation achieved by their ancestors, the Gauls and the Franks. The critical spirit and the spirit of non-conformity are well-developed, which can be an asset (in intellectual life, in the "spirit" of the French revolution) or a liability (in the strife among political parties, or the instability of the Fourth Republic). However, as opposed to the exterior danger, notable events stand as examples of this individualism—Joan of Arc, the events of 1914, etc.

In short, any time there is insufficient evidence—whether because of insufficient number of cases or because of untrustworthy information, such as exaggerated novels or movies, "arranged" statistics, or sporadic historical events—one should reserve judgment until more evidence is presented.

Superficial Analysis

"The United States doesn't protect its citizens," an intelligent lady from Paris proclaims. "Look at the horrible movies they let practically *anyone* see. In some countries every picture is rated: *highly dangerous, for adults only, over 18, over 15,* or *for everyone.* And the really *bad* parts, of course, are censored. Oh, yes, the United States censors too, but their censors are so liberal. The atrocities you can see in American movies: crimes, violence, sex. . .and the things they allow on the beaches! Those bikinis! And those horrible topless restaurants! And they allow any kind of diabolical religion! No, *monsieur,* those Americans don't protect their people!"

"France doesn't protect its citizens," an intelligent lady from San Francisco proclaims. "They don't restrict fireworks, they don't put up barriers and caution signs when there's a hole or a danger spot, they don't post notices where a beach is unsafe for swimming or where the water is polluted. Pure food and drug laws are rudimentary, many dangerous medicines can be bought without a prescription, and traffic is wild! No, sir, those Frenchmen just don't protect their people!"

Now, how can both these intelligent and well-travelled women conclude that the *other* country is neglectful of its citizens' safety? Quite simple: France seems more concerned with the safety of the spirit and the United States, more with the safety of the flesh. One could doubtless find at least a partial explanation for the phenomenon in history, religion, and economics, but that is another chapter. It is clear that misleading generalizations can be formed when one fails to analyze *all* aspects of a situation.

Another example is the traditional courtesy of French people. Imagine two Frenchmen who arrive at exactly the same moment at the same door. They exchange innumerable polite words and gestures before one finally decides to enter. Such action is a fine mixture of both courtesy and gallantry. Of course, expressions of courtesy vary from country to country, and if *you* don't use them, they seem servile and excessive. But if you *do* use them, and other people don't, then *they* appear rude.

It is quite evident that courteous expressions are more a matter of tradition than of intrinsic politeness. The cultural stumbling block is failure to *use* such formalities to a person who expects them. Their correct use is [illegible] virtue, like cleaning the fingernails and combing the hair. It deserves no great praise when achieved, only shame when neglected.

But we have spoken only of formal symbols of courtesy. All of us have met discourteous people in the United States: the "road hog," the snippy waitress, the sarcastic municipal judge, the overbearing teacher, the line crowder, those who stand in the middle of the aisle or sidewalk to chat and block the traffic. Do they have their counterparts abroad? One need only drive in Paris traffic if he thinks traffic in California or New York is bad. French taxi drivers have a notorious reputation, and are hardly bothered at all to cry out, *"Alors, où tu l'as eu ton permis? Dans une pochette surprise? ? ? ? ?"* At the same time another driver blasts his horn and cuts in so close you have to slam on the brakes. The man behind shrugs his shoulders, jerks his head back, and raises an open hand. This gesture clearly indicates that you are an imbecile. No, Paris traffic is hardly lubricated by an "aloha spirit."

When you finally get parked, pale and shaken, you take your package to the post office to mail it. You find the desk, but no line, only a mass of people waiting, not their *turn,* but an *opening.* Don't be polite or you'll never get

your turn. Even if you're the only one at the desk, someone is quite liable to come up and present his package first unless you speak up. The system seems gross to those accustomed to lining up or taking a number, but it doesn't seem so gross to a Frenchman. He simply has another system: if you don't know enough to defend your turn, you don't deserve to get it. What is considered fair and ethical in one country is not necessarily so in every country. Again a generalization based on an incomplete analysis proves to be of slight validity.

In other instances we tend to attribute to racial character what is really the result of social and economic pressures. "Those dirty peasants!" Yes, probably they *are* dirtier than you, but *you* can enjoy a hot shower by merely turning on the faucet. If you had to gather wood and build a fire, then carry water half a mile from the stream, heat it over the fire, have someone pour it over you with a dipper while you soaped up with smelly laundry soap—if you could afford *that*—and then dried with a coarse rag, *you* might be a bit dirtier, too.

One might assume, to judge by the Jews he meets in the United States and Western Europe, that something intrinsic in their character makes them businessmen, money lenders, shopkeepers, rather than farmers. Yet one must admit that many Jews farm in Israel. During the centuries when the Goths held sway over Italy, France, Germany, Spain, and Portugal, beginning about the fifth century A.D. (when Catholicism became the official state religion), special laws stipulated different treatment for Jews than for other citizens. They were forced to live in ghettos and to wear a distinctive symbol on the sleeve, and were not permitted to own land. This last restriction made it impractical and unprofitable for them to become agriculturalists, so they concentrated in the cities and became moneyhandlers. Masters of French literature are guilty of overemphasizing these roles, and even the Dreyfus affair seems to confirm it. However, as we have seen, historical circumstances rather than innate racial traits explain the roles of the Jewish person in French culture.

Meaning From One Culture to Another

Another important cultural phenomenon is the natural tendency to give the same meaning to some overt act in another culture as it has in one's own.

French people are generally more effusive in expressing affection, especially on meeting friends and relatives after a long absence. What does the American think when he sees a group of French people expressing themselves openly and warmly? How does he account for the exuberance?

The American, on the other hand, causes the same sort of consternation when he greets old friends in France. He may or may not shake hands, hardly ever more than that. French people can begin thinking that Americans are cold and unfriendly. But when an American observes two French men kiss each other on the cheek in public ceremony, he is absolutely scandalized. That just isn't the sort of thing two men do! In some cultures, of course, *any* bodily contact between two men is taboo. To interpret such actions, then, one must know enough to put them in their proper cultural context. French people shake hands much more than do Americans, and the stranger to that culture must learn to make judgments in the light of cultural expressions.

What is the importance of dress from one culture to another? Fashion changes rapidly, of course, but one must realize its importance at the particular moment. The American casual look has made its impressions in all areas of the world, in both East and West. But general differences still exist. Of course, all the world is in the debt of France for its *haute couture*. In Paris, for example, most women find shopping an excuse really to "dress up." A woman in France in slacks? A few years ago, *never!* She may wear such attire to picnics and for sports, but not to school, not to shop, not to walk in the city. Again the restrictions are being relaxed more and more, but *now* the meaning that a French person gives to "girl wearing slacks" is *quite* different from the meaning an American gives. The American's meaning is neutral: the girl is comfortable, she's relaxed, nothing wrong with it.

All (?) young Latin men write poetry. Of course, it is expected. That is the only meaning the Latin gives to a young man writing poetry. In the United States, however, most boys think writing poetry is "sissy." Young American males are not opposed to poetry, but their society has built up the tradition that they are not *supposed* to like poetry, the same as they are not *supposed* to like spinach, wash their hands, go to school, or play with dolls. Adults are foolish enough to perpetuate these negative attitudes by repeating them and thinking they are "cute." Actually, many boys are quite fond of poetry, but not the kind they may learn as poetry in school, not T. S. Eliot, Gertrude Stein, or "The Fog Came in on Little Cat Feet." To American boys, poetry is the whole spectrum of metaphors, slang expressions, dynamic words, and circumlocutions strenuously cultivated in their everyday speech. The only thing is, they do not recognize that all of *that* is poetry, too.

We have seen, then, that false stereotypes can be formed by judging all of a race or nationality by a few representatives, by analyzing a situation superficially, or by interpreting an act according to one's own cultural context rather than the foreign culture. This last category suggests the importance of knowing the significant differences between one culture and another and will lead naturally to our final phenomenon.

Cultology: Cultemes and Allocults

Teaching culture in a language class is difficult because there seems never to be enough time to teach a systematic culture course and a language course. Yet, understanding *some* parts of the target culture is essential to understanding the language itself. Essential cultural concepts might be clarified by forming an analogy with phonemes and allophones. A *phoneme* is an abstract category of sounds, a range of fairly close but not identical sounds called *allophones*. That is, *allophones* are variations within a phoneme. Each specific variant sound, or allophone, that is part of a phoneme is different because of the influence of other sounds in the environment. For instance, in English, the /f/ in *feel* is not exactly the same as the /f/ in *fool*, because the lips spread out anticipating the vowel of *feel*, and protrude anticipating the vowel of *fool*. Yet English speakers are unaware that there is more than one /f/ sound: they think of them as the same because they have the same function and are spelled the same. The phoneme /f/, then, has various allophones. However, the sound cannot be varied too greatly without producing completely different phonemes, perhaps /b/, /p/, /v/, etc.

All languages do not have the same inventory of sounds. Some sounds exist in English which are not present in French. The interdentals (the "th" sounds), voiced and unvoiced, as in English *think* and *this*, are difficult for a Frenchman to produce. He will quite often say "zees," or "sink," or "zat." Furthermore, certain sounds may belong to one phoneme in one language and to a different phoneme in another language. In English, for instance, we have the two phonemes /s/ and /z/, as in *hiss* and *his*. The difference between the two sounds is enough to distinguish many pairs of words in English, as in *zoo* and *sue*. In French, the same two sounds exist as phonemes, but also both as allophones of the phoneme /s/. Any French word in which the phoneme /s/ occurs between vowels, is pronounced with the allophone [z]. Exceptions to this rule are indicated in writing by a double *s* as in the difference between *désert* and *dessert*, but we have *rose* and *rosâtre*, even though the allophone [z] is indicated by a graphic *s*.

In English the difference between the vowel of *sheep* and the vowel in *ship* is also distinctive, or significant, since it is enough to distinguish two otherwise identical words: *seat/sit, feel/fill, peal/pill, ieep/gyp, eat/it, feet/fit*, etc. French has only one phoneme, in this case, whose range of allophones never quite reaches an open vowel as the English vowel in *bit*. The French speaker, therefore, often pronounces all this range of English sounds somewhat like the vowel of *dix* or *six*, and as a result, fails to distinguish a large group of minimal pairs in English.

Phonemes and their boundaries, then, *must* be learned accurately in order to communicate properly. Allophones are not completely essential–nice, but not essential. If a foreigner mispronounces an allophone, he will sound like just that, a foreigner, but he probably will not be misunderstood.

Culture, too, has aspects that the foreigner *must* learn in order to be understood properly. These aspects might be called *culture phonemes* or *cultemes*. Culture has other aspects that the foreigner may violate with relative safety. He will be recognized as a foreigner; natives may laugh at his "funny ways," but the chances are they will not become angry with him. These aspects might be called *culture allophones*, or *alloculs*.

A Persian studying in the United States took out an extremely stout young coed, and, on their very first date, asked her to marry him. "How can you know you love me when you hardly know me?" she pondered. The Persian murmured, "I think I love you because you are so fat." The girl shot out of the car and slammed the door with every ounce of her weight behind her. The Persian had goofed a culteme. In Persia the poor are thin because they don't get as much to eat as they would like. The rich eat well, grow beautifully fat and are envied and admired. Fatness belongs to the culteme *beautiful* in Persia. In the United States it belongs to the culteme *ugly*.

A German comes to the United States and continues to bow slightly and click his heels as he shakes hands. Those acquainted with European culture immediately spot him as German, but no one minds. They simply note the cultural phenomenon with interest or indifference. The German has missed an allocult, but has violated no culteme. Everyone recognizes the heel click as an allocult of the culteme *greeting*, along with other variants as *Hello*, a salute, or a handshake.

As a phoneme includes not just one sound but a range of sounds, so the culteme includes not a specific act or meaning, but a range of acts or meanings. *Breakfast*, for instance, may take the specific form of coffee, bacon and eggs, toast, and a glass of orange juice–one allocult or specific realization of the culteme. Another allocult might be corn flakes with cream and sugar, coffee, and pineapple juice. A third allocult could be a breakfast steak, hash brown potatoes, English muffins with honey, waffles and strawberry jam, and coffee. A fourth might be simply a glass of diet preparation, and a fifth, coffee, corn pone, and chitlins. We could enumerate further variations of the culteme *breakfast in the United States*, but more significant would be to note that, despite its myriad variations, the culteme *does* have limits. If one substitutes a preprandial cocktail, soup, salad, a baked potato, roast chicken, broccoli with cheese sauce, macadamia nut ice cream, coffee, and a snifter of brandy, he would have left the *breakfast* culteme and have entered the *dinner* one, specifically a rather elaborate one among many possible dinner alloculs. Other *dinner* alloculs might be possum jowls and blackeyed peas, or pizza and beer. We are not intimating that *no one* in the United States might eat pizza and beer for breakfast, but any native of United States culture would recognize a pizza and beer breakfast is really beyond the pale of that culteme.

Of course, breakfast, dinner, and other meals and snacks belong to a more inclusive category of nourishing oneself. All have in common the intake of some kind of food. But this category may also include intravenous feeding, prenatal feeding through the umbilicus, feeding of plants by root absorption. It would, however, exclude taking poison, stimulants or antibiotics, drinking water, or smoking and sword swallowing, even though these activities may involve some of the same features as eating dried pumpkin seeds.

Another characteristic common to phonemes and cultemes is their dependence on the surroundings: the phonetic or cultural circumstances. These are two midfront vowel phonemes in French, /e/ and /ɛ/, which are mutually exclusive in the environments in which they occur. We always find the open variant /ɛ/ in checked syllables (syllables which end in a vowel), and /e/ the closed variant, in unchecked syllables, as in *répété* /repete/ and *respecté* /rɛspɛkte/. Similarly, a *word* may have a wide range of cultural meaning. Its context will limit and modify that meaning. *Kill* for instance, takes on slightly different shades of meaning when put into a sentence. *He killed the plant. He killed the rabbit. He killed the spider. He killed the rattlesnake.* If more context is added, the meaning varies even more. *Using a weed killer, he killed the insidious plant that was invading his beautiful lawn.* Or: *Out of spite he sneaked into Mrs. McGillicuddy's yard one night and killed the beautiful plant that had won her first prize at the county fair–a rare and valuable rose.* If we make *man* the object of *kill*, then normally we will have gone into another culteme, *murder*. But this does not always occur, for again the circumstances influence. *The war hero received a medal for killing thirty-six enemy soldiers in a heroic battle. The murderer was hanged for killing a service-station attendant.* The *murderer* may be the same *war hero* and the attendant may have been one of the few who escaped from the squad, and whose thirty-six buddies the *war hero* had killed some years earlier! If one belongs to a religious sect that believes

it immoral to kill *any* animal, human or sub-human, then "to kill a plant" and "to kill a sheep" definitely belong to different cultemes.

We also know that *horn* without context can conjure up a number of images: cow's horn, French horn, saddle horn, horn of plenty, shoe horn, automobile horn, to toot one's horn, to horn in, and others. The specific meaning of *horn* depends on context, yet the range is definitely limited: *horn* can't be replaced with *love* or *snail* or *Wall Street, Madison Avenue approach, nuclear physics* or *programmed learning.*

The major problem for anyone going from one culture to another is to identify cultemes and their boundaries, particularly when a certain allocult belongs to one culteme in one culture, and to another in the other culture. If the foreigner mistakenly assumes that the allocult belongs to the same culteme as in his own country, he is open to all kinds of social errors, like the Persian boy and his chubby American girl friend. In parts of Mexico the gesture for indicating how tall something is has three definite cultemes. The arm held vertically with the index finger extended and the rest of the fingers folded indicates the height of a person. The arm and hand held horizontally, thumb up and little finger down, indicates the height of an animal. The same position, except with palm down, indicates the height of an inanimate object. In most countries there is only *one* culteme; it includes measuring humans, sub-humans and all other objects; and it has a single gesture, the last one described, to express it. We can readily imagine the laughter and even anger that one would cause if he were to measure his dear aunt with the gesture reserved for cows!

In the United States, hissing in a theater indicates displeasure with the performance. In France it calls for silence when the performance is about to begin, like "shhh" in English. On the other hand, whistling in France indicates scorn and displeasure whereas, in the United States, it indicates approval. Clearly then, an American performer about to begin his show in France would be rather taken aback to be greeted with hisses if he attributed them to the same displeasure culteme to which they belong in the United States. The French performer would be equally chagrined upon receiving whistles from an American audience if he attributed them to the displeasure culteme to which they belong in France.

Within his own culture everyone knows more or less what are the cultemes and what are their allocults, just as he knows how far he can vary a sound without changing the meaning of the word, even though his awareness is subconscious and he cannot analyze or describe his phonology of "cultology." But the foreigner *must learn* the limits of phonemes and cultemes if he expects to operate linguistically or socially in the target culture. So far, studies of comparative cultology have been few and sketchy. Hopefully, further study will soon provide us with more definite culteme boundaries and with more detailed descriptions of the allocults that make up each culteme. Until then, if we hope to attain any real understanding across cultures, each person must observe, ask questions, and analyze, comparing one culture with another until we have a body of knowledge that will allow us to predict and forestall cultemic errors as we can predict and forestall phonemic errors.

It would be well at this point to list briefly some of the values of studying another culture

●To remove ethnocentrism and provincialism by learning that people can think and act differently and have different values, and still be happy and useful.

●To gain ideas on eating, thinking, dressing, entertaining, art, literature, etc., in order to broaden one's scope and increase one's enjoyment of life.

●To understand literature: in a description of a French house, just what is *le vestibule?* What is it like to live *à la mansarde ou à la chambre de bonnes?*

●To acquire an appreciation of the relationship of language to culture:

> To realize the impossibility of finding *exact* equivalents in other languages for *backyard, peanut butter, cake, hot dogs,* and other items peculiar to English-speaking culture, or exact equivalents for such French words as *bon appétit, rez-de-chausée, garce,* etc.
>
> To realize that translations rarely capture the same feeling as the original, not only because of the rarity of exact equivalents, but also because of the different feelings produced by the phonetic quality and rhythm.

●To know whether or not a given individual of the other culture is behaving rationally. Margaret Mead recalls an Irish girl who talked incessantly about leprechauns. To Margaret Mead it seemed an excess of leprechauns, but, unfamiliar with the fine points of Irish culture, she questioned an Irish policeman. "She's nuts!" he decreed. "*He* knew," explained Margaret Mead, "just how many leprechauns per square inch of Irish conversation was normal and proper."

Not long ago a doctor from a European country was declared insane by United States courts for murdering his adultress wife by pouring acid on her. A gruesome case, which perhaps cannot be excused, but which might possibly be explained culturally. For several centuries the French code of honor not merely *permitted*, but *required* that a husband, if dishonored by the promiscuousness of his wife, cleanse the stain on his family honor with the blood of the guilty parties. Quite surely the "heroes" of the French culture of that time would today, in United States society, be pronounced insane as was the doctor. But *perhaps* the doctor, like they, was obeying a moral code quite different from the one current in twentieth century United States of America. A knowledge of his culture would help to tell us whether or not he was really insane, as well as whether or not *he* considered his act as horrifying as it was generally considered in this country.

Teaching culture is fraught with many dangers. The first is teaching only a part of culture, i.e., only Culture-Refinement, only history and statistics, only anthropology and sociology. Though it may be impossible to achieve, the teacher should at least try to cover all areas since all contribute to understanding a foreign culture.

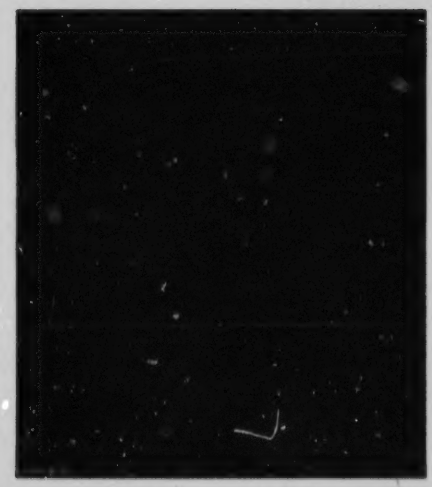
The second danger involves the oversimplification of any one of these aspects. The study of literature can stress lists of authors, works, and dates, rather than the reading of the works themselves. The study of music can become a list of composers' works without listening to the music, or, it can be listening with poor equipment. A music appreciation class should not be held in the regular classroom, but should adjourn to a comfortable salon equipped with overstuffed furniture and a carpet. Students should be invited to lie on the floor and relax while listening to good quality records on good quality equipment. *That* would be a music appreciation class. To listen to the cacophony of scratched records played on old, low-fi A-V machines is a music un-appreciation class.

The study of art, likewise, can become only lists of artists and works, or it can be learning to parrot that a certain piece of art is delightful because teacher says so. If it happens to be a pre-Renaissance painting of the beheading of Saint John the Baptist, few students will *really* appreciate it unless the teacher can provide considerable background on the philosophical and religious ideas of those times, on limitations of painting media, on symbolism, perspective, and anatomy. Now, even though students (or teacher) still probably will not appreciate it as a work of art, at least they will appreciate the circumstances and not just conclude that the artist was retarded.

Art can also be ruined by showing inferior, tiny reproductions, often in black and white rather than in the original colors. Such reproductions are useful only for recalling details after one has seen and appreciated the original. They do about as much justice to the original as a carnival picture-taking booth does to a beautiful girl when it spits out a shiny, one-inch I.D. photo.

The study of architecture, too, can become an exercise in separating the elements of Romanesque, Gothic, Baroque, and Renaissance in French cathedrals by identifying rounded, ogival, and horseshoe arches, barrel vaults, flying buttresses and the design of the capitals on the columns.

Socio-anthropological culture, if superficial, can emphasize only the quaint, the picturesque, the regional, the



unusual. French culture can become a plate of *bouillabaisse* enjoyed on the *Vieux-Port*, a painter of Montmartre, with beret and chic mustache, carrying his eternal palette, terraces of cafes full of students at leisure, or dancing girls from the *Folies-Bergères*. The Germans have their chapter in the *Bierstein und Lederhosen* school, and the Spanish, in the *siesta* and *guitarred Lothario* school.

The history-statistics approach has several pitfalls, too. If poorly organized and timed, a course in "Modern French History and Civilization" can start with the cave paintings of Lascaux and Les Eysines and wind up with the death of Louis XVI on the guillotine. Or it can consist of memorizing incidental pieces of information: France has an area of 551,500 square kilometers and is located between the 42nd and the 51st degrees of north latitude, or one-third of the country has an altitude of less than 250 meters (about 750 feet).

These, then, are some of the ways *to teach culture*. Obviously something must be said about *how to* teach it properly. There seems to be a number of reasons for beginning to study *all* phases of a culture at the same time that one begins to study the language phase. Since language is one, if not *the* most important index of culture, and since only through language do people discuss their own and other cultures, clearly language reflects the other aspects of the culture and the attitude of its people toward themselves and their cultural environment, as well as their attitude toward all the rest of the world and its peoples. So close is the relationship that often the language cannot be interpreted without a grasp of its "cultemic" context. The delicate use of verbal forms of politeness, *monsieur, monsieur le docteur, vous, mon ami* in French, or *Mister, sir, your honor, reverend,* and *your majesty* in English, are inextricably bound to non-verbal forms, such as the handshake, the embrace, the pat on the shoulder, the slap on the back, the military salute, kissing the hand, the lips, or the priest's robe, touching cheeks, kneeling or prostrating oneself or closing the eyes when some dignitary passes, rubbing noses. . . . Both the verbal and the non-verbal forms depend on the relationship of one person to another. A grammatically correct form, used to the wrong person, would communicate something not intended at all. The unsophisticated secretary, who thought she was being friendly by greeting her reserved old French employer with a slap on the back and a jolly "Hi, bossman," was looking for another job rather soon. The "bossman," and most of us, think she was being forward. To avoid the mistakes that lurk in the application of one's own cultural concepts to interpret foreign words and acts, we must know certain facts about that culture and we must know them immediately.

A second reason for studying culture from the beginning of the foreign language exposure is simply to allow the student to begin enjoying the benefits immediately, particularly the freedom from ethnocentrism, freedom from the tight little box of judging other behavior solely by the absolute pattern of his own culture, as if that culture were universal. A corollary to this reason and a parallel to FLES would be to begin the teaching of culture in the elementary school: to catch the child before he has acquired the hard shell of prejudice that is so difficult to break through in later years. This is the same way we teach a child another language before his native language habits form so hard a shell that it will interfere more with the second-language patterns.

A third reason for not postponing the study of the target culture for a year or two is that many foreign language students drop out early and entirely miss achieving an understanding of the cultural context of the language they have studied.

Finally, studying a culture in its entirety is a more integrated and satisfying experience than studying any one isolated phase. Undeniably some learning situations can break down the task into simpler elements to be practiced separately before eventually combining them. In swimming, for instance, to practice the leg kick alone allows the learner to concentrate on perfecting that movement before combining it with the arm stroke and breathing. In other situations, however, phases depend on one another, and the two must progress together. This seems to be so in language learning with its many facets and with its relationship to the rest of culture. For instance, we can't allow reading and writing to lag *too* far behind listening and speaking or the learner will begin to form his own notion of what the world should *look* like, a notion based on the graphemes of his native language and one that eventually will cause interference when he finally learns how the words *really* look. Furthermore, delaying the presentation of the written form doesn't seem to solve the problem of native language grapheme values affecting the pronunciation, and may be more of a handicap than a help. In the same way, many cultemes must be presented at the same time as certain

elements of the language because proper interpretation and correct use of the language forms depend on the cultural circumstances.

The next step is *how to begin.* First, *systematically.* If a text is not annotated, the teacher must comb through it somewhat in advance and locate the places where lack of culhemic information would cause a breakdown in comprehension and/or the ability to choose the correct grammatical forms. If the text *is* annotated, the teacher must still prepare the lesson far enough in advance to collect whatever realia are available and helpful in making the point.

In this systematic plan, *culiemes* are a must, just as phonemes are a must in the phonology phase, since both are directly related to meaning. A culteme should never slip by without explanation. Then, if there is time, the teacher may provide pertinent allocults for a fuller understanding.

Second, *the approach should be comparative.* How does the target culture differ from the learner's own culture? Since no one knows *all* about *any* culture, even his own, perhaps the best way to begin the comparative approach is to make the student more aware of his own culture, make him expose and analyze his own covert behavior to equip him better to contrast his culture with that of the target culture. One way of bringing the covert into the open is to form series of questions:

Who is the boss in your family? Always? Only in certain things or in everything? Does one parent consider himself boss yet the other often is? Are all families in your culture set up the same? Is your family typical? Do you know any family that has a different arrangement? Do you think their arrangement is "wrong"? Why?

Do you think the average person in your culture is patient or impatient? What examples can you give to support your opinion? Are there any indications to make you believe the contrary? Is patience a virtue? Always? Can you think of any circumstances where patience might be a vice? Are some people in your culture more patient than others? Are people either patient or impatient, or are they sometimes patient and sometimes impatient?

What do you consider virtues? (Possibly offer a list: pride, independence, arrogance, honesty, etc.) What do you consider vices? Is everything either a virtue or a vice? Always? Can an excess of virtue ever become a vice? What do you think about a "white lie"?

What traits do you admire (physical strength, intelligence, wit, good looks, quickness, athletic ability, determination, ambition)? What traits do you dislike?

What jobs or professions do you admire (pilot, engineer, artist, actor, acrobat, carpenter, salesman, teacher, politician, lawyer, plumber . .)? Why do you admire the ones you chose? Which jobs do you think are inferior? Why? If you were boss in a big office, would you consider your secretary inferior? Does a secretary do some jobs that the boss might not be able to do? Are there superior, mediocre, and inferior people in every job? How do you get to be superior in whatever job you choose? Is it good to get so much better than your friends or colleagues that it might make them jealous? Do you get irked when someone you know is always right? Do you keep it a secret when you get a particularly good grade? Do you keep it a secret when you get a particularly bad grade? Why?

Do you think you would ever like to live in another country? Why? Permanently? Do you think your country is the best in the world? Why? Do other countries have anything that you wish were here? What? Is there anything about your country you think needs improvement? Do you think people in other countries would all like to come to your country to live? Is there anything in your country that might make a foreigner hesitate to come here to live? What?

These are only a few sample series. Others could easily be devised about other aspects of culture to touch off the analytic process. Another way to bring about the awareness of culture is to expose children to different families. This, of course, requires indoctrination of parents. Have children visit their friends overnight. Such a simple and brief exposure is the first step to showing many small differences between families even within the same culture. The next step is to expose them to longer visits and to friends in other cities. They will gradually become less egocentric and less ethnocentric. When they reach the final step and visit a foreign country, the "culture shock" will be much less severe than it might be had they never left the nest. That final step, *sur place,* is, of course, the only real way to learn a culture. All students, whether foreign language students or not, should be urged to take advantage of the increased number of well-planned and chaperoned trips abroad. Of course, if the teacher knows a family abroad, he can arrange visits and exchanges himself.

Many teachers say that literature comes next to living abroad as a source of cultural experience. The statement is no doubt basically true, because few of us can become acquainted with all cultures on location, and are obliged to get to know them by vicarious experiences such as literature. However, we must be careful of literature because more often than not, it presents the unusual, the atypical. After all, ordinary, drab, everyday events do not make the best reading. Therefore, literature isn't always authentically representative of the entire culture because it is the artistic interpretation of one person, himself often a social deviate. In using literature, then, as a source of cultural understanding, the teacher must choose good, representative literature and then carefully point out any aberrations and exaggerations. He should strenuously avoid using literature only for its sociological value if it is mediocre in literary quality.

In the presentation of cultural material, since the goal is just as much to create proper attitudes and foster thought as it is to teach incidental facts, the teacher must be extremely careful to avoid value judgments.

Finally, *what specific cultural facts does one teach?* Remember, the student must learn to appreciate the native speaker of the language he is studying, must learn to use that language with all of its cultural implications. Focus, then, should be on that individual in his daily surroundings and daily activities. The geography of the country, historical events, various facts about politics, art and music, literature—all should be considered as contributing factors in producing the native speaker, his attitudes, and his actions in the cultural environment. The cultemes and the allocults must be explained, clarified, and made to become an integral part of the student's control of the target language. The following portion of this manual is an illustration of this sort of information.

1. TU AND VOUS

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 6, pp. 26-27*

Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 1, p. 1; Unit 2, p. 11

Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 2, p. 15

Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 1, pp. 3-7

McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 1, pp. 3, 5

French people, who are likely to be sensitive about the use of *tu* and *vous*, may object to being addressed by *tu* and its forms by those whom they do not know well.

Young people use the familiar form *tu* much more readily and conveniently than do adults. The use of *tu*, however, follows no strict language rules. Generally, one uses *tu* with a person whom he addresses by his first name, and *vous* with someone whom he would address as *M. Dupont, Mme Renard*, or *Mlle Hugo*. In school, students usually use *tu* with classmates and *vous* with their teachers. College classes present an interesting contrast. Students begin by using *vous* with new acquaintances: *Comment allez-vous, Mlle Brown?* Soon however, more familiarity develops and we find *tu* with the first name: *Comment vas-tu, Marie?*

An adult always uses *tu* when he talks with a child. In the classroom, however, the teacher may use either *tu* or *vous*, but the students may never use *tu* with their teacher. A child may never use *tu* with an older person he does not know, a rigid rule of French courtesy.

Within the family group, various patterns are possible. In most French families the children address their parents with *tu*. In more formal families children use only *vous* with their parents, or may use *tu* with one parent and *vous* with the other. This may occur because he feels more intimate with one parent than the other. A child might use *tu* with an aunt or an uncle or grandparents whom he sees often and knows well, but *vous* with another whom he seldom sees and with whom he is less familiar.

A mother may use *vous* with a child with whom she is angry. In place of *Jean, tu es très méchant aujourd'hui; tu seras puni*, she might say *Jean, vous êtes très méchant aujourd'hui; vous serez puni!* This provides a delicate distinction not possible in the same manner in English.

In their associations with young male friends, young ladies may continue using *vous* if they wish to preserve coolness or aloofness in the relationship. The turning point in a French love story may, however, be indicated by the change from *vouvoiement* to *tutoiement*. (*Tutoyer* means to use the familiar form, where *vouvoyer* means to use the formal address.)

Any person who desires a more friendly relationship may request that their friend use the familiar *tu* in their conversation. *Chère Christine ne me vouvoyez plus, tutoyons-nous plutôt.*

Le tutoiement, we repeat, is confined by no strict rules. It depends on circumstances, ambiance, whim and caprice, or on a simultaneous impulse. Neither does it become necessarily a sign of intimacy or confidence. There are some individuals whom one sees daily and to whom he says *vous* and others whom he has not seen for twenty years and to whom he says *tu*. Politicians and entertainers are noted for an easy familiar usage that breaks most of the conventional "rules."

In certain cases, the use of *tu* is more an evidence of courtesy than of familiarity. Imagine yourself as having grown up with a young fellow whom you address in the familiar. He marries another girl. You indicate an air of pouting by using *vous* with his new bride and continuing familiar usage with your old friend. In order to reassure the young bride, it would be wise to propose a mutual *tutoiement*.

English usage is limited only to *you* in all cases, indicating intimacy by means other than pronouns: *How are you, Mary?* or *Good morning, class, I'm glad to see you.* In the latter example, certain Southern dialects do add *-all* to indicate the plural. Speakers of English use the same *you* to close friends and new acquaintances, to people the same age or younger or older.

The new speaker of French should be careful how he uses the *tu* forms. A wise rule, therefore, to follow: When in doubt, use *vous*. Rather than offending someone with an improper informal usage, it is better to be invited by him to share in the use of *tu*.

METTRE EN PRATIQUE

1. Call out a list of names of persons, relatives, people in the community. The students will respond with the choice of *tu* or *vous* according to the manner in which he would address the person whose name is called. Examples:
   Jean-Paul
   M. Dupont
   Le maire
   Mlle Leblanc
   Père
   Le Curé
   Mme Proust
   Maire
   Le cousin
   Un ami
2. The activity could be varied by changing the age or occupation of the students. Examples:
   a. Now you are a teacher. Which form would you use?
   b. Now you are the mayor. Which would you use?

*References are not exhaustive.

2. HOMES IN FRANCE

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 2, pp. 6, 10, 14, 15
Harcourt, Brace and World, *A-LM French,* 1st ed.: Lesson 7; Lesson 10 N; Lesson 14 N
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 5, p. 74
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 14, p. 151 (No. 7)
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 8, p. 129

Houses in France differ a great deal from most houses in California, where the house is usually built on a large piece of land and has a large front and back yard.

The most striking difference in the construction of French houses is the almost exclusive use of brick and stone. Wooden houses are extremely rare. Public buildings are built of stone, block or concrete and have roofs of slate or tile. In Paris the construction of buildings of more than six or eight stories is rare. The exteriors of the apartment buildings in large cities seem gray and at times monotonous, hiding the presence of interior courtyards which are often extremely beautiful.

Americans most always become aware of the difference in the numbering of floors in French buildings. What we usually call the first floor is called in France *le rez-de-chaussée.* The *premier étage* in France is called the second floor in English numbering. Most Paris buildings, particularly those built before World War II, have a balcony on the sixth floor, *cinquième étage,* which runs the length of the *façade.* Traditionally, the windows which open onto this balcony extend from the floor to near the ceiling (French doors).

The windows in French dwellings do not slide up and down as do many windows in American houses. (French people call this type of window *à guillotine.*) There are usually two framed sets of panes which open outward from the middle, vertical to the sill. Screens are never used, but shutters or venetian blinds are common. Very few of the older dwellings have built-in closets, but always contain an *armoire,* a large piece of heavy furniture which serves as a wardrobe and dresser.

The architecture of the French dwellings varies with the climate. In Normandy, the houses are built of stone and have pitched roofs of slate or tile. Thus, rain and snow run off rapidly. There are few fires since the buildings are built of stone. Apartment houses often have wrought-iron balconies over the street. In the south, in *le Midi*, there are many villas with flat roofs where one may sit or sunbathe, as on a terrace. There are rarely extreme temperatures in this area, and the masonry construction assures comfort even during heat waves.

In the south of France there are many separate country houses *(les mas)* which have gardens and trees. In the Southwest there are *villas*. City houses which are built adjoining each other are called *échoppes*. These usually face on the street and have two windows and a door. These houses are generally *de plain-pied (sans étage)*. Any building with more than one floor may be called an *immeuble* or an *hôtel* (the latter term having become popular in the eighteenth century).

In Paris an *immeuble* is usually composed of several apartments. The apartment of the *concierge* is located on the *rez-de-chausée* near the entrance, where she can observe all who come and go. The role of the *concierge* is practically unknown in American life. She enjoys a reputation of power and curiosity and often becomes the butt of the humor of song-writers and comedians. Among her duties she handles mail and messages for the building's occupants, informs visitors about the location of tenants' apartments, oversees the installation of utility services, cleans the corridors and stairways, opens up for tenants who return late at night, and maintains rapport with the police. This vital person is an integral part of everyday life. Both curious and talkative, she and her inevitable cat are a part of every Parisian apartment house.

Most apartments or houses are composed of a central entry hall from which doors provide access to the various other rooms. The hall *(le couloir)* runs to the dining room *(la salle à manger)* or to the living room *(le salon)*. The kitchen *(la cuisine)* usually has a window, except in the very poorest environments. Bathrooms are appearing in more and more residences, but very old buildings have none. French plumbing is such that the toilet *(les cabinets)* is often separate from the *salle de bains*. The *cabinet (le W. C.*, called after the English "water-closet") is established at the deep interior of the house or in the garden, often outdoors. If the building is more than 25 years old, it is often near the landing of the hall. Many old Parisian apartments contain an attic *(une mansarde ou chambre de bonnes)*, occupied by servants or rented to students. Some buildings also have cellars *(caves)*.

In the cities, as well as in the suburbs, French houses hardly resemble American houses at all. Tract homes do not exist. The houses touch each other and have no lawn or front yard, but often have a small garden or courtyard.

In the older city dwellings, one still finds *la minuterie*, an automatic lighting of the corridors for one minute after the switch is closed. In order not to be plunged into darkness while climbing the stairs at night, one must press the button at the landing of each level, thus prolonging light for another moment longer. Many times there are no elevators and the residents are obliged to climb the stairs.

Common signs in apartment buildings:

Avertissements	Warnings
Défense de fumer	No smoking
Défense d'entrer	No trespassing
Défense d'afficher	Post no bills
Chien Méchant	Beware of the dog

METTRE EN PRATIQUE

1. Show slides of low-, middle- and upper-class houses in California, as a basis for comparison and to make students conscious of the various levels within their own society.
2. Show dwellings of the various socio-economic classes in the cities of France, from the various geographic areas.
3. Show pictures of country and rural houses and village dwellings in France.
4. Assign projects:
   a. Students should draw sketches of the exteriors of representative American or French dwellings.
   b. Draw floor plans of representative dwellings in France and the United States.
5. Develop a scrapbook of pictures of rooms, furnishings, etc., from French and American homes.

3. THE FRENCH FAMILY

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 5, p. 20
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 7, p. 61
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 4, p. 54
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 4, pp. 25-33
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 3, p. 30

More intensely than in American life, the French family is the base of the society, even though there have been many drastic changes in recent years. *La famille française* has traditionally formed a solid, closed unit: parents exercise their authority and children owe obedience and respect to their parents. There are many reasons why the family unit has remained more stable: two meals together each day, or the common work in the fields in rural areas. There are frequent family reunions on holidays and for marriages and funerals.

We must carefully indicate that the French family means far more than *le père, la mère* and *les enfants.* It includes the extended family, near and far—even *la tante à la mode de Bretagne* (referring to the removed cousin of father or mother, i.e., the most distant relative). The term *les parents,* we carefully note, includes, as well, uncles, aunts, cousins, etc.

French families no longer arrange marriages for their children, nor make the decision regarding their careers or professions—as in former years. French fathers function more as guides, however, and less as comrades for their children. French parents are still rather fond of the proverb: *Qui aime bien châtie bien.*

Great changes have taken place in recent years to improve the status of women. Today, the man is less the uncontested head of the household—especially since women were given the right to vote in 1946. Girls are free to study today *au même titre* (to the same extent) as men, and there are many more female university students. Few French women remain unmarried, however.

Parenté

les parents	parents, relatives
le père	father
la mère	mother
le frère	brother
la soeur	sister
l'enfant	child
le fils	son
la fille	daughter
l'oncle	uncle
la tante	aunt
le neveu	nephew
la nièce	niece
le cousin	boy cousin
la cousine	girl cousin
les grands-parents	grandparents
le grand-père	grandfather
la grand-mère	grandmother
le petit-fils	grandson
la petite-fille	granddaughter
le beau-frère	brother-in-law
la belle-soeur	sister-in-law

EN VOULEZ-VOUS PLUS?

BOOKS
1. Aries, *L'Enfant et la vie familiale sous l'ancien régime*
2. Bellus, *Une Famille bien française*
3. Wylie, *Les Français* (pp. 167-176)

PAMPHLETS
(From French Cultural Services)
1. *La Famille française*
2. *La Femme moderne*

FILMS
Western Cinema Guild
1. *Les Enfants Terribles* (100 minutes)
2. *Les Parents Terribles* (86 minutes)
Alliance Francaise Film Library
1. *Française 63* (13 minutes)
2. *Parisienne* (20 minutes)

METTRE EN PRATIQUE

1. Present a blank chart of French and American families. The student should label all of the family members.
2. Collect pictures of family groups in France and the United States.
3. Compare an American family holiday observance with a family holiday observance in France. Concentrate on what the *family* does in the celebration.

4. NAMES

The given names *(prénoms)* of many French people have been borrowed into English, so many are similar. There are many differences, however. In the lists of names provided below, the most common names for boys or girls are indicated by bold type. English equivalents are provided where there is a considerable difference between a French name and its English counterpart.

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 1, pp. 2-3
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 1, pp. 1-4
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 1, pp. 3-7
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 2, pp. 9-16
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 1, p. 5; Lesson 8, p. 129

French Names for Boys

Alain	Allen
Albert	
Alexandre	Alexander
André	Andrew
Antoine	Anthony
Armand	
Bernard	
Bruno	
Charles	Carl, Charles
Christian	
Christophe	Christopher
Claud	Claude
Clément	
Daniel	
David	
Denis	
Didier	
Edmond	Edmund
Edouard	Edward
Emile	Emil
Etienne	Stephen
Eugène	Eugene
Francis	
François	Frank
Frédéric	Frederick
Gabriel	
Gaston	
Géoffrei	Geoffrey
Georges	George
Gérard	Girard
Gilbert	
Guillaume	William
Gustave	
Guy	
Henri	Henry
Hubert	
Jacques	James
Jean	John
Jean-Claude	
Jean-Jacques	
Jean-Marc	
Jean-Marie	
Jean-Paul	
Jean-Pierre	
Joël	
Joseph	
Julien	Julian
Laurent	Lawrence
Léon	Leon
Lionel	
Louis	
Luc	
Lucien	
Ludovic	
Marc	Mark
Marcel	
Marius	
Martin	
Maurice	Morris
Max	
Maxime	
Michel	Michael
Nicolas	Nicholas
Olivier	Oliver
Patrice	
Patrick	
Paul	
Philippe	Philip
Pierre	Peter
Raoul	Ralph
Raymond	
Régis	
René	
Richard	
Robert	
Roger	
Samuel	
Serge	
Simon	
Thierry	
Thomas	
Victor	
Vincent	
Yves	

French Names for Girls

Catherine	
Agnès	Agnes
Cécile	
Aimée	
Chantal	
Alice	
Charlotte	
Aline	
Christiane	
Andrée	
Christine	
Anne	Ann
Claire	
Anne-Marie	
Claudette	
Annette	
Colette	
Annie	
Danielle	
Antoinette	
Denise	
Babette	
Diane	
Barbara	
Dominique	
Béatrice	Beatrice
Dorothée	Dorothy
Blanche	
Eliane	
Blandine	
Elisabeth	Elizabeth
Brigitte	
Elise	
Caroline	Carolyn
Florence	Florence
Francine	
Françoise	Frances
Gabrielle	
Geneviève	Genevieve
Germaine	
Gigi	
Ginette	
Gisèle	
Gizelle	
Hélène	Helen, Ellen
Henriette	Harriet
Huguette	
Irène	Irene
Isabelle	Isabel
Jacqueline	Jacquelyn
Janine	
Jeanne	Jane, Jean
Jeannette	Jeanette
Josette	
Juliette	
Laure	Laura
Liliane	Linda
Louise	
Lucie	Lucy
Lucille	
Madeleine	Madalyn
Marcelle	
Marguerite	
Marianne	Marian, Marilyn
Marie	
Marie-Claire	
Marthe	Martha
Martine	
Maryse	
Michèle	
Mireille	
Monique	Monica
Muriel	
Nancy	
Nanette	
Nicole	
Odile	
Patricia	
Paulette	
Pauline	
Renée	
Rolande	
Rose	Rosalie
Simone	
Sophie	
Susanne	Susan
Susette	Susie
Suzanne	Susan
Sylviane	
Sylvie	Sylvia
Thérèse	Theresa
Véronique	Veronica
Virginie	Virginia
Vivette	
Viviane	Vivian
Yvette	
Yvonne	

As with English names of persons, French names are composed of the family name *(nom de famille)* plus the given name *(prénom)*. Many Catholic families add several other *prénoms* to the principal one, e.g., *Jean-Jacques, Jeanne-Françoise, Jeanne-Marie, Jean-Baptiste, Jean-Paul, Pierre-Paul,* etc. Such name combinations are often chosen to honor the saint on whose day the child is born, to honor the mother or other members of the family, or to honor national heroes, and may include a series of many names, e.g., *Eugène-Louis-Jean-Joseph Napoléon.* It is not uncommon, then, to find men's names which have a hyphenated woman's name added, or vice-versa, e.g., *Victor-Marie.* When these combinatory given names are represented by initials, both names are represented, e.g., *J.-J. (Jean-Jacques)* or *J.-P. (Jean-Paul).*

In the case of very common family names such as *Dupont, Dubois* or *Durand* it is extremely useful to have a combined given name for more explicit distinction.

Family names, too, often show combinations, many times the result of the marriage of two important families, e.g., *Mounet-Sully* or *Girodet-Trioson.* In some cases we may find both the given name and the family name made up of several elements, e.g., *Jean-Paul-Pierre Casimir-Perier.* Quite common, as well, is the use of the preposition *de* in aristocratic names, e.g., *de Quincy, de Montaigne, de Gourmont, de Balzac.* When these names are alphabetized, the *de* is not considered, unless it has become an integral part of the name, e.g., *Dupont* or *Dubois.*

In English we often call our friends by a nickname instead of using the real names: *Bill* for William, *Tom* for Thomas, *Joe* for Joseph, *Betty* for Elizabeth, *Dot* for Dorothy, or *Char* for Charlene. We can often shorten last

1930

names: *Mac* for MacDonald, *Buck* for Buckman, *Ram* for Ramirez. We often say, "His name is Roger but we call him Rog for short." Most English nicknames are shortened by cutting off the last part.

Nicknames in French, particularly shortened names, are used only rarely. Diminutives are used with some names, for infants or for intimate endearments. These usually take the forms of endings, such as *-ou, -ot, -ette, -y,* e.g., *Patou (Patrick), Jeanot (Jean), Mady (Madeleine)* or *Jeannons (Jeanne).*

METTRE EN PRATIQUE

1. Each student should determine what his name would be if he were French, as well as the names of other members of his family.
2. Each student should make a list of all the persons he knows who have French names.
3. What are the French versions for names of persons or characters well-known in the United States? Examples:
   Peanuts *Cinderella*
   Snow White *Jacqueline Kennedy Onassis*

5. TITLES OF ADDRESS AND RESPECT

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 1, p. 2
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 1, p. 3
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 1, p. 7
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 1, pp. 2-8
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 3, p. 29

In French the titles *monsieur, madame, mademoiselle, capitaine, docteur, médecin, professeur* and other titles are written with a small letter. Their abbreviations, however, are capitalized as in English: *M. (monsieur), Mme* and *Mlle* (neither Mme nor Mlle requires a period).

In an English greeting, *Mr., Miss,* or *Mrs.* is usually used with the last name of the person, e.g., *Hello, Mr. Jones.* In French, one usually omits the last name when using *monsieur, madame,* and *mademoiselle.* It is important to know that to use a greeting in French without some title is somewhat discourteous. One will always say, *Bonjour, monsieur* or *Bonjour, mon ami,* rarely ever using *Bonjour* alone as we do *Hello* in English. Further, when some other title of respect is used, the *monsieur, madame* or *mademoiselle* is retained, with the addition of the definite article, e.g., *Bonjour, monsieur le professeur* or *Bonjour, madame la docteur.*

Comment ça va? and *Ça va?* are used informally in place of the more formal expression *Comment allez-vous?*

There are other interesting uses of the words *monsieur* and *madame. C'est un monsieur* refers to a person with a certain importance. *Faire le monsieur* means to act like an important man. *Un vilain monsieur* is a fellow with few scruples. *Monsieur* takes a capital letter in *C'est Monsieur, le frère du Roi.* (In the second half of the sixteenth century, the king's brother was granted the title of *Monsieur.*)

Madame with a capital letter refers to the daughter of the king, the wife of the king's brother, or the wife of the *Dauphin.* To *jouer à la madame* means to affect the airs of a great lady.

The speaker of American English must be sure always, in respect, to use both *monsieur (madame,* etc.) and the title when referring in any manner to persons of achievement: *Monsieur le président arrive à ce moment* or *Monsieur le professeur va donner une conférence.*

In using titles of respect with the name of the person, one must carefully use the definite article: *Le docteur Dupont va à Paris.* Less than these degrees of respect and formality may be regarded by the Frenchman as flippancy or disrespect.

METTRE EN PRATIQUE

1. Practice greetings with various persons. Cues might be pictures of persons for whom the students could devise names.
2. Show pictures of people from various professions, i.e., doctors, professors, policemen, judges, etc. The students should indicate proper titles for the persons shown.
3. Construct dialogs to fit with the titles or ages of the various persons.

6. STREET ADDRESSES

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 2, p. 6; Lesson 3, p. 10
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 5, pp. 38-46

In French addresses, as in American, the number appears before the street *(rue, avenue, route, chemin).* Streets in France are often named for famous persons or events in history, never with numbers or letters as in the United States. French street numbers seldom go as high as 500. Example:

M. et Mme Patrick DESPOIR
12, Chemin des roses
24–Périgneux
FRANCE

The third line of the address always begins with a number, also, followed by the name of the city. This number is the number of the *département* (which have been assigned in alphabetical order). Some examples are:

1 Ain
13 Bouches du Rhône
24 Dordogne
33 Gironde
64 Basse-Pyrénées
75 Seine

With these numbers, no ZIP Code is necessary for cities with fewer than 500,000 inhabitants. Larger cities like Paris, Marseilles or Lyon contain *un numéro d'arrondissement* after the name of the city:

35, Avenue du Général Leclerc
13 Marseille (6e)

(6e) refers to the *sixième arrondissement.*

881

Should the mail be addressed to a person who has a post office box, the second line of the address may be:

B.P. 246

B.P. stands for *Boîte postale,* the equivalent of P.O. Box in the United States.

Often, in place of the street and number, the name of a villa may appear. Example:

M. and Mme Patrick DESPOIR
Villa "Mon rêve"
Allée des pins
33 Arcachon
FRANCE

Many names of streets in Paris may seem strange to us: *la rue du Pot-de-Fer* (Iron Pot), *la rue des Vinaigriers* (vinegar makers), *la rue du Quatre-Septembre* (the date of the founding of the Third Republic), *la rue du Chat qui Pêche* (the street of the cat that fishes), etc.

The French postal system, because of its extensive use of mechanical and pneumatic devices, has long been considered one of the best in the entire world.

Since it is illegal to send money through the mails, the post office makes available postal money orders which can be mailed without postage.

It is necessary to go to the post office to pay electricity and gas bills.

In Paris the post office operates a pneumatic message service as well. If one wishes to send an urgent message to someone who does not have a telephone, he would write the message on a regulation form and deposit it in a special box at the *bureau de poste.*

The *pneumatique* service in Paris and its suburbs accepts ordinary letter paper up to 9 p.m. Or you can get the *petit bleu,* a small blue form on which to write the message. This moves by pneumatic tube in about two hours and costs from 1.25 NF to 2 NF, depending on weight.

The simplest way to mail letters is to give them to the *concierge.* But there are mail boxes, painted blue, all around. Stamps can be bought not only in the post offices but also in tobacco stores and from the *concierge,* and there is no reason why you should not mail your own letters.

Mailboxes are often located on the exterior wall of the *bureau de tabac.*

The French postal system is dazzlingly fine; a letter mailed from any town in France at five in the evening will have been delivered by the same time the next day anywhere else in the country and, if it's not too remote a destination, before noon.

METTRE EN PRATIQUE

1. Give American addresses for students to convert to French style.
2. Provide scrambled addresses. Allow the students to put the addresses in proper envelope form.
3. Present "story problems" as in mathematics. All of the information for a person's address should be in story form, contained in a paragraph of several sentences. Example:

   My name is Henry. I'm 13 years old and I'm named for my grandfather. My grandparents left New York three years ago. After travelling many months, they decided to live in Paris. All of their neighbors say that the Lesages have become just like French people since they've lived there on Gambetta Street in the twelfth *arrondissement.* In fact, the number of their house is the same as my age.

   (The paragraph should be in English. Check for abbreviations, proper spellings, etc.)

7. SCHOOLS

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 5, p. 32
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 10, p. 103; Unit 14, p. 171
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Lesson 6, p. 95
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 9, p. 86
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 3, p. 36

The school system of France is under the control of the Ministry of National Education, assuring great centralization and uniformity. In the United States, schools are directly controlled by states and communities, so there is much variety. As a joke, someone once said that the Minister of National Education can say exactly on what page and line all the students of France are studying at a given moment!

France is divided into twenty-three districts called *académies.* At the head of each *académie* there is a *recteur* who is responsible for both public and private schools in his division. In twenty of these *académies* there is *une université,* usually located in the principal city. The most famous of these is the one in Paris, known today as the *Sorbonne,* founded in 1150 and the oldest in Europe.

Teachers are recruited and trained uniformly throughout France. All public education personnel are named by the Minister or his delegates, and paid by the State. Curricula and teaching methods are determined for all of France by ministerial decrees based on consultation of boards comprised of the members of the various branches of education.

Les Trois Degrés

There are three levels of education in France: *L'enseignement primaire, L'enseignement secondaire,* and *L'enseignement supérieur.* Each of these levels may be public or private, but always under the control of the State.

A child may enter the *école maternelle* or *classes enfantines* at the age of three. At the age of five or six he passes to the *cours préparatoire* which corresponds to our first grade. Here he works seriously at reading, writing and math.

At the end of the year the young child passes to the *cours élémentaire* for two years, then to two years of the *cours moyen* and two of the *cours supérieur. L'enseignement primaire* ends at age fourteen by a difficult general examination and a certificate for success in *études primaires élémentaires.*

Note a difference: there are twelve grades in French education, but they are numbered in reverse from the American system. The young student begins *en douzième* when he is five years old, and passes to the *onzième* the next year, etc. Only about thirty percent of the students from the elementary level pass on to the second level (prior to the new reforms).

L'enseignement élémentaire is without cost, taught in public schools and is obligatory from the age of six to sixteen. French schools in the past were not mixed: only in kindergarten and university did boys and girls study together. Recently many schools have become coed. *Lycée mixte* refers to a coed school.

The teachers of *l'école primaire* are called *instituteurs* and *institutrices.* Students in the *lycée* have more subjects and fewer electives than American students.

The first level ends at the *sixième classe* and opens up to the second level of education, particularly touched by recent reforms. For too long, *l'enseignement secondaire* has been open only to a privileged few, limited in possibility and developing a privileged elite. The reforms of 1959 have tried to make education more democratic and adapt it to the needs of the modern world.

L'enseignement secondaire is divided into two cycles: a cycle of observation for four years, and a cycle of formation of one, two, or three years. The observation cycle is given in the *Collèges d'Enseignement Secondaire,* where for the first time in France's history, all students study together after completing primary education, whatever is their socio-economic status.

This first cycle of the second level is designed to bring out the special aptitudes of each student, while providing all with a common educational base. Programs and methods are the same for all, regardless of the path the student chooses after this period. An early choice is made, however, in the first two years, between a curriculum with classical languages and another that only includes modern languages.

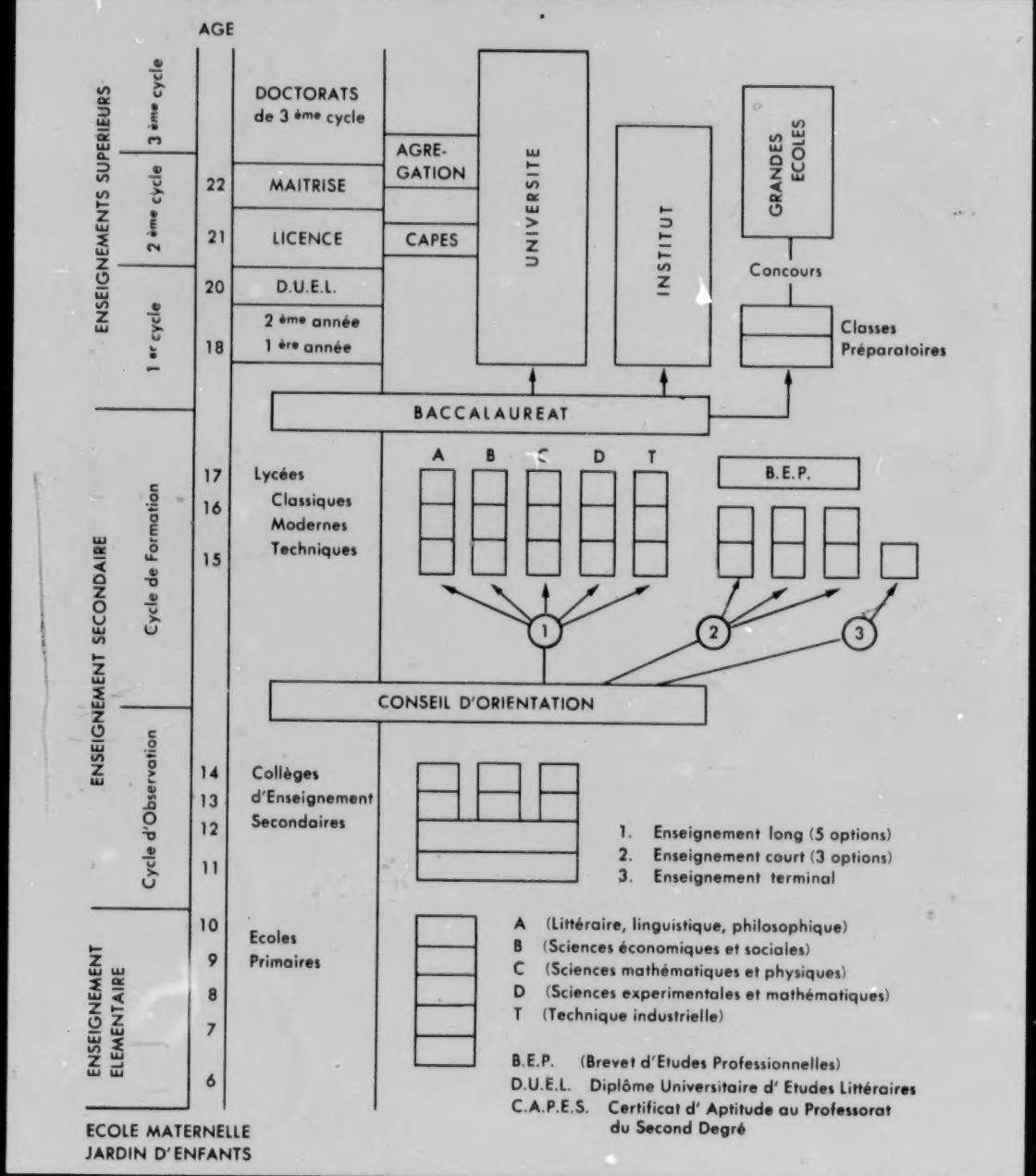
The second cycle *(formation)* gives the student a choice among three programs: technical instruction; administrative and commercial instruction; and college-prep type instruction where the student may choose to go in the direction of languages and philosophy, social sciences, life sciences, physical science and math, or engineering.

The *baccalauréat* affectionally (?) called by many students *le bachot* or *le bac,* has been changed tremendously by reform. It is a deep, general examination which all students will take at the end of the three years of the second cycle of secondary studies. Students who pass the written examination must also pass an oral examination, and only those who receive a mark of more than ten out of twenty points will be given the *diplôme* and title of *bachelier.* A second chance at the examination is given in October for those who fail. Failing there, these students must be satisfied with the *Certificat de fin d'études secondaires,* if they achieve at least eight points out of twenty on the examination.

The *Distribution des Prix* is a great annual event in the academic life of every student. The two best students of each class receive *le Prix d'Excellence* and *le Prix d'Honneur.* There are also prizes for history, geography, math, etc., for the first in each area. Most *lycée* students receive a grade and a class rank in each subject three times a year. The French marking scale is 1 (low) to 10 (high) for daily assignments, and 10 to 20 for more extensive assignments and for term and final examinations. 16 to 20 is considered excellent (grades of 19 and 20 are practically unheard of), 10 to 15 is satisfactory, and below 10 is unsatisfactory.

L'enseignement supérieur is given in the universities and in the *grandes écoles.* Each university has a *faculté* (department) of sciences, letters, law, medicine and pharmacy. The student who wishes to become a teacher in the *lycée* will go to *l'Ecole Normale Supérieure,* where, after

ORGANISATION DE L'ENSEIGNEMENT EN FRANCE



three years of study and several *certificats*, he will receive the *licence* the equivalent of the American M.A. Then he works to receive the *agrégation*, through a long elimination process, which is necessary in order to achieve the best posts. In order to become a university professor, one must achieve *le doctorat*, with several years of research in his special field.

In order to enter the university, a student must have the *bachot* that he obtains at the end of his studies at the *lycée* or *collège*. If he enters the university at this level, he is at the same level as an American third-year college student. University study in France consists only of upper division and advanced work.

Organized sports are unknown in French schools and there are no official physical education courses. French universities have no "campuses." Usually they consist of several very old buildings in the center of the city.

The *grandes écoles* are at the same level as the university; they are schools for specialized subject areas where students are admitted after stiff eliminations.

The role of the French university professor is primarily that of lecturer. He does not call a roll, and students need not attend his lectures. However, if the student decides not to attend a lecture, he must find the information by himself.

A *conférence* in a university in France is in some ways comparable to a seminar in an American university. The *conférence* is a supplement to a class. For example, students enroll in a class which may meet two or three hours a week. This class will have a *conférence* which takes place once a week for one or two hours. The students may be expected to write a paper and present it to the *conference* group.

To be explicit, we must repeat and clarify some terms. A *lycée* is a French public school that corresponds to an American secondary school plus junior college. A *lycéen* is a male student at the *lycée*, and the female student is a *lycéene*.

Etre premier means to be first or to receive the highest prize in the rankings.

Faculté is not the faculty of the university. The *faculté* is a department or division of the university.

Ecole supérieure is the equivalent of the American high school.

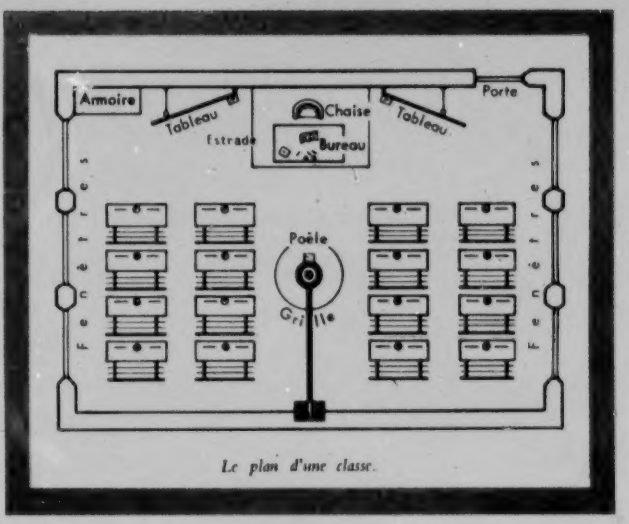
Collège is the secondary school, similar to the *lycée* where *l'enseignement secondaire* is carried on.

French schools are, in a way, becoming more like American schools, all the while preserving their traditional intellectual values.

Most educators in France believe in the words of one of the heroes of the French Revolution: *"Après le pain, l'éducation est le premier besoin du peuple."*

The Split Schedule Experiment

Recent experiments have been made on rearranging school schedules for the 12- to 14-year-old age group to provide a better balance between studies and recreation. Various split schedules are being tried out; for example, spending the mornings in class and the afternoons in physical or recreational activities. Educators and doctors approve of this plan, and it is being applied in more schools. More than 8,000 children currently take part in it.



Le plan d'une classe.

Snow Classes

Snow classes, *classes de neige*, were begun as an experiment in 1953 and are now quite common. They involve taking entire student classes to a ski area for a month, where the children continue their studies part-time and are taught to ski. The *Secretariat of State for Youth and Sports [SEJS]* encourages them by giving financial aid to local communities and setting up lodging facilities in ski areas. Similar experiments have taken children to the seashore for *classes de mer*.

METTRE EN PRATIQUE

1. Students should make a schedule of their school day. Contrast this with the school day of French students of the same age.
2. Collect photographs of French schools and school activities.
3. Compare college programs in France and the United States.
4. Compare methods of reporting grades in French and American schools.

EN VOULEZ-VOUS PLUS?

BOOKS

1. Denoeu, *Images de la France* (pp. 269-279)
2. Bégué, *La France moderne* (pp. 184-185)
3. *Education Nationale* (revue)
4. Fraser, *Education and Society in Modern France*
5. Grandpierre, *Une Education pour notre temps*
6. Majault, *La Révolution de l'enseignement*
7. Wylie, *Les Français*

PAMPHLET

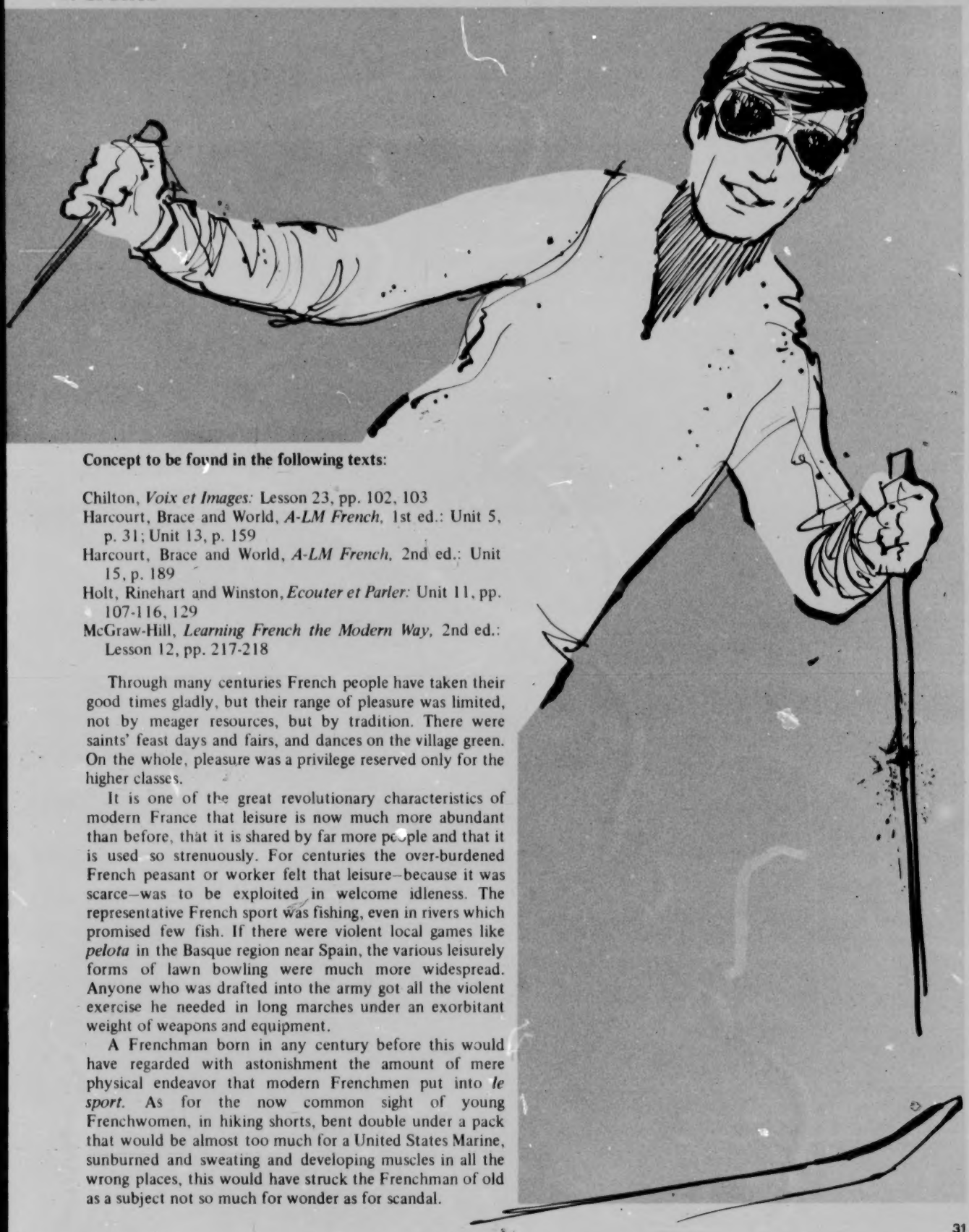
(From French Cultural Services)

1. *Education in France* (Special Issue, No. 37)

FILMS

Alliance Française

1. *Claires Ecoles* (17 minutes)
2. *Les Etudiants* (20 minutes)
3. *Naissance d'une ville* (26 minutes–glimpses of the daily life of a French schoolgirl)



Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 23, pp. 102, 103
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 5, p. 31; Unit 13, p. 159
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 15, p. 189
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 11, pp. 107-116, 129
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 12, pp. 217-218

Through many centuries French people have taken their good times gladly, but their range of pleasure was limited, not by meager resources, but by tradition. There were saints' feast days and fairs, and dances on the village green. On the whole, pleasure was a privilege reserved only for the higher classes.

It is one of the great revolutionary characteristics of modern France that leisure is now much more abundant than before, that it is shared by far more people and that it is used so strenuously. For centuries the over-burdened French peasant or worker felt that leisure—because it was scarce—was to be exploited in welcome idleness. The representative French sport was fishing, even in rivers which promised few fish. If there were violent local games like *pelota* in the Basque region near Spain, the various leisurely forms of lawn bowling were much more widespread. Anyone who was drafted into the army got all the violent exercise he needed in long marches under an exorbitant weight of weapons and equipment.

A Frenchman born in any century before this would have regarded with astonishment the amount of mere physical endeavor that modern Frenchmen put into *le sport.* As for the now common sight of young Frenchwomen, in hiking shorts, bent double under a pack that would be almost too much for a United States Marine, sunburned and sweating and developing muscles in all the wrong places, this would have struck the Frenchman of old as a subject not so much for wonder as for scandal.

Yet the change has come about. Sport, once an eccentric habit of the English, has become almost as much an obsession of the French as it is of the Americans. Of course the privileged classes have always had plenty of leisure, taking it out in games like court tennis (the ancestor of lawn tennis) and hunting. The kings of France were almost pathologically devoted to *la chasse*, and even today in France the pursuit on horseback of deer or wild boar has an aristocratic flavor and ritual which almost conceals the fact that many of the hunters have, in lieu of pedigrees, a modern substitute: money. (*N.B.* Where French uses the singular *le sport*, English uses the plural *sports*, even though English has some confusion with selection of singular or plural verb, e.g., Sports *is* a good pastime or Sports *are* good pastimes.)

Sports do not play as great a role in French life as in American life. That is not to say, however, that French people are not interested in sports, for they are taking on a greater importance in French life. In recent years physical education has been added to school programs, producing wider and wider interest. The presence of the mountains and the seas are natural invitations to the outdoors, and hardly any person is more than two or three hours away by auto, bus or train.

Today most young men and many young girls are involved in one or several sports. Factories and public and private schools all have sports associations. In recent years many new arenas, stadiums, playing fields and swimming pools have been constructed. Because of the rigid and late hours of the school schedule, however, most students have little time to devote to sports practice.

Trying to cultivate public interest in sports, the government has just decided to construct a stadium of 100,000 seats at Vincennes, near Paris, to be used for international events.

Les sportifs are the equivalent of American "sports fans." True, the French *sportif* contents himself more with the role of spectator, but his enthusiasm and impetuousness make him more a participant than a spectator. Huge crowds are attracted to soccer games *(parties de football)*, boxing matches *(matches de boxe)*, and track meets *(rencontres d'athlétisme)*. Newspapers now devote several pages to sports news, and there is now a weekly sports publication, *L'Equipe*.

In France, American baseball and football are unknown, nor is hockey *(le hockey)* particularly popular.

Le Football

Le football is known as soccer in the United States. It might be called the national game of France since it attracts the greatest number of fans and participants. The youngest French children begin learning skillful techniques with the ball *(le ballon rond)*, either as informal teams or in individual practice. Every city has its team, as well as private clubs and other groups. Tournaments are popular and national and international championships *(championnats)* have been established.

Le football isn't only the sport of amateurs. The games of professional teams are followed with great enthusiasm, with teams in all the larger cities. In total, there are 40 professional teams grouped into two divisions: *la division nationale* (the better one) has 18 teams. At the end of each season, the four top teams of the second division automatically move up to the national, while the four bottom teams in the national division drop back. Professional games are held on Sunday afternoons, and it is rare not to see crowds of 40,000 or more.

La Coupe de France is the large tournament open to both professional and amateur teams. It is held annually and the final round is in Paris.

Le Rugby

Rugby, of English origin, is played particularly in the south and southwest of France. It is closer in nature to American football and is more apt to satisfy tourists and American students. Two types of rugby are played, one with 15 players per team, and the other with 13 players. Girls may play on the local amateur teams.

La Boxe

In the old days the French had a highly skilled form of boxing called *savate* (literally "old, worn-out shoe"), in which the feet were used as well as the fists. But starting in the late nineteenth century, conventional boxing of the English and American variety became popular. At first a form of exercise among gentlemen, often with paid sparring partners, it became a popular exhibition sport before World War I. For a while mediocre English and American boxers made a good living in Paris, but they were eclipsed after the war by the rise of a number of brilliant French boxers, of whom the most famous was *Georges Carpentier*. Winning successive championships while rising through all the weight classes and finally becoming light heavyweight champion of the world, Carpentier was rash enough to try for the heavyweight title. He challenged Jack Dempsey—unsuccessfully.

In more recent years the best-known French boxer was the great middleweight *Marcel Cerdan*, whose death in a plane accident in 1949 was almost certainly lamented more widely among Frenchmen than the passing of the great violinist, Ginette Neveu, who was on the same plane.

Le Basket-ball

Basketball has become very popular in France. Many young men are fond of the sport, and there are many basketball clubs in the universities. There are no professional teams as in the United States, but there are many tremendously popular women's teams and a women's national championship.

La Pelote Basque

In the southwest, around Biarritz, Bayonne and Saint-Jean-Pied-de-Port, *la pelote basque* is popularly played on the public squares near solid walls. *La pelote* is much like the American game of handball. A simplified and less vigorous form of *pelote* is played in high school and college gym classes, since it is usually easy to find a wall against which to play.

Le Tennis

Tennis has decreased in importance in France. From 1927 to 1932, the French dominated the Davis Cup matches, much like the Americans and Australians today. Sports associations, universities and cities have had neither funds nor land available for the construction of courts, so tennis seems destined to remain rather expensive and limited to a certain elite.

L'Alpinisme

L'alpinisme is mountain climbing. France is blessed with many mountain chains, well placed in the country to provide easy general access. Mountain climbing enthusiasts are found in all classes of the society.

Le Ski

Le ski is skiing. The French language has, until the recent growth of the popularity of skiing, used the term *faire du ski* for the verb. In popular usage, however, a new verb has appeared, *skier,* conjugated as a regular *-er* verb.

In the past, skiing was limited to the "poor and unfortunate" people who lived in the mountains. But life and attitudes have changed and skiing enthusiasm is generally as vigorous as in the United States. A great deal of money is being spent on construction of ski resorts, inns, lifts, etc., to accommodate the weekend and long-term enthusiasts. The 1970 Olympics held in France provided even further impetus to the general enjoyment of skiing by French people of all ages. In winter special *trains de neige* take skiers to the resorts where young student groups enjoy special rates. *Camps de neige* have become popular, where parents of more modest means may send their children to enjoy winter sports.

Le Cyclisme

Le cyclisme (cycling) is by far the most popular and most widely enjoyed sport in France. *Le cyclisme* or *la bicyclette* has been affectionately named *la petite reine* (the little queen). French people of all ages are passionately interested in *les courses cyclistes* (bicycle races). Often on holidays, cyclists from many villages will gather and race. Winners and losers alike share the delights of a well-loaded feast table at the end of the race. Those races are scattered through six months of the year, from March to September.

Le Tour de France cycliste, organized in 1895, is without a doubt the most widely followed sporting event in France, like the World Series of baseball in the United States. It is held annually between June 20 and July 20 and one-hundred contestants take part, representing most of the European countries. Each country has a national team grouped around a captain–a cyclist of great talent. In recent years there has been a de-emphasis of national teams and a regrouping of participants around brand names of the bicycles they use. It is said that each year about three-fourths of the French population has the opportunity to see the *Tour de France* pass.

The race is organized into laps among the major cities of France. Both the beginning and end of the race are in Paris. The racers cover 200 to 250 kilometers per day, the laps being longer in the flat areas (in the north and along the Atlantic coast) and shorter in the mountain areas. The route is changed each year so that all cities will have the opportunity to participate. The grueling ordeal lasts for twenty to twenty-five days. The racers, riding some 3,000 miles around the perimeter of France, have to pedal through the South under scorching temperatures and climb mountain passes 7,000 feet high. Many towns pay up to $10,000 to have the racers stop overnight.

To wear *le maillot jaune* (yellow jacket), even for one day, is one of the great objectives. This signifies the winner of that lap, and, of course, changes hands many times in the course of the race.

Fans become almost delirious with excitement when the bearer of the *maillot jaune* makes a triumphal entry into the *Parc-des-Princes* in Paris. He is crowned with flowers and receives a prize of 20,000 francs.

La Natation et L'Athlétisme

Swimming *(la natation)* and track *(l'athlétisme)* are, unfortunately, not as widely popular in France as team sports. They are, today, being encouraged by the cities who are building many stadiums and pools. We must note that it was a Frenchman, *le baron de Coupertin,* who launched the Olympic Games in 1896.

Le Bateau à Voile

Sailing is extremely popular among young people on the Mediterranean and Atlantic coasts. Bretagne offers gulfs, islands, reefs, and tides which provide great challenges. Sailing clubs and sailing camps are popular for training in sailing techniques. Many waterways and canals permit long, slow trips in a canoe or barge.

La Chasse Sous-Marine

Skin diving, especially in the Mediterranean, is very popular. The water is warm and clear, the temperature is agreeable, and underwater hunters always hope to find some ancient sunken treasure.

Le Camping

Yes, the English word is used!

Camping has increased in popularity, especially in the past twenty years, perhaps through the influence of *Scoutisme* (scouting), which was introduced into France between 1911 and 1920. There are today more than five million campers among the twenty million people who take vacations annually. Various cities all over France have provided camping areas, whose comforts vary according to the purse of the campers.

Le camping is especially popular during the two-week Easter vacation. Large groups of young French people take to the open air, especially Boy Scouts, Girl Guides, etc.

Autres Sports

Fencing *(l'escrime)* and horseback riding *(l'équitation)* are practiced among the more affluent classes. Wrestling *(le catch)* is now popular.

Lawn-bowling *(le jeu de boules)* was formerly popular only in the Midi, but now has spread throughout France. Billiards *(le billard)* is played in many of the *cafés* and recently *le bowling américain* has begun to enjoy wide popularity.

Summary

The words of a recently-graduated French man express the ideas of young French people regarding sports:

"Il est question de rendre le sport obligatoire à l'université. Ce serait une bonne chose, mais il faudrait commencer par le rendre obligatoire dès l'école élémentaire. C'est toute une mentalité à changer les éducateurs et les programmes accordant trop de place aux disciplines de l'esprit."

Until recent times the problem of physical education has not been extremely important. French people exercised their muscles by walking or cycling to work. But life has become more mechanized from day to day, and less use of muscle power is necessary. The future, then, will bring change!

METTRE EN PRATIQUE

1. Have students select a popular sport in France. Collect pictures of stars of the sport, rules for the game, pictures of teams, etc.
2. Compare the rules of American football with French football.
3. Explain briefly how the major sports are played in France.
4. Collect pictures of famous French sports figures.

EN VOULEZ-VOUS PLUS?

BOOKS

1. Bauer, *La France actuelle* (pp. 142-147)
2. Bégué, *La France moderne* (pp. 208-213)
3. Caillois, *Le Jeux et les hommes*
4. *La civilisation du loisir*
5. Dumazedier, *Vers une civilisation du loisir*

FILMS

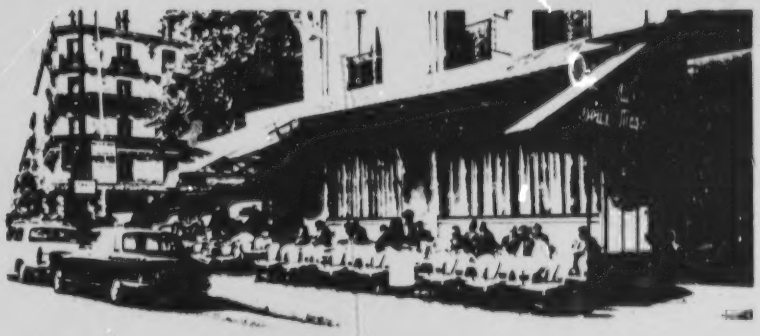
Brandon Films

1. *Victoire sur l'Annapurna* (English narration)

Alliance Française

1. *Siphon 1122* (17 minutes–without dialog)
2. *Alain Calmat* (15 minutes–skating)
3. *Voici le Ski* (34 minutes)
4. *Slalom* (15 minutes)
5. *Ski du Monde* (18 minutes)
6. *Le Tour de France d'un Sportif* (6 minutes)
7. *Ski Total* (16 minutes)
8. *Parc des Princes* (9 minutes)
9. *Alain Mimoun* (22 minutes–World Marathon Champion, 1956 Olympics)

9. SOCIAL AMENITIES



Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 20, p. 89
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 2, pp. 9-16
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 11, p. 187

Formules de Politesse

Bonjour monsieur. Hello, good morning, sir.
Bonjour madame. Hello, good morning, madam.
Bonsoir mademoiselle. Good evening, miss.
Bonsoir monsieur le docteur. Good evening, doctor.
Comment allez-vous? How are you?
Je vais très bien, merci. I am very well, thank you.
Pardon! Excusez-moi! Pardon (excuse) me!
Merci beaucoup! Many thanks!
Il n'y a pas de quoi! Don't mention it!
Ça ne fait rien! It's all right!
S'il vous plaît! Please!
Je vous en prie! Please!
Veuillez + infinitive. Kindly...
Au revoir! Good-bye!
A bientôt. I'll see you soon.
A demain! Till tomorrow!
Je suis heureux (enchanté) de faire votre connaissance. I am happy (delighted) to make your acquaintance.
Permettez-moi de vous présenter... Allow me to introduce you...
Vous êtes trop aimable! You are very kind!
Veuillez présenter mes souvenirs (hommages, amitiés) à... Regards (remember me) to...
Rappelez-moi au bon souvenir de... Regards (remember me) to...
Avec plaisir! Volontiers! Gladly!
R.S.V.P. Please reply.
Joyeux Noël! Merry Christmas!
Bonne (heureuse) année! Happy New Year!
Bon anniversaire! Happy Birthday!

Shaking hands is more common in France than in the United States. Even close friends who often see each other usually greet each other with a short handshake. Very close friends, relatives, and members of the same family frequently embrace when greeting each other and exchange two brief kisses, one on each cheek, even the male members of the family. *On embrasse les members de sa famille!*

The *accolade* is a traditional military ceremony which dates back to the Middle Ages, when the knight would receive a tap of the sword's blade on each shoulder. In public ceremonies of recognition, the honoree receives a kiss on either cheek as well.

French people generally demonstrate emotion and affection much more overtly than Americans. The meeting of two *copains* (good buddies) is often punctuated with vigorous handshaking and shoulder thumping.

French people generally stand closer to each other when engaged in conversation than do most Americans. The visitor in France must be careful not to misinterpret this as over-aggressiveness or crudity. It is simply the demonstration of a cultural trait.

Although French people do invite their best friends to share meals, it is very difficult for strangers to penetrate the family *milieu* or the home. To be invited to dinner in a French home is, indeed, a great honor, not to be regarded lightly. On such an occasion the housewife displays her best culinary talents and uses the very best china in order to honor her guest. The best bottle of wine is taken from the cellar, as well. Backyard barbeque entertaining is virtually nonexistent!

Behavior Tips

Bonjour

One should always be the first to extend a greeting to someone younger, but should always wait for someone older to extend his hand for the handshake.

Never use the family name with a greeting. A simple *Bonjour, madame* or *Bonjour, monsieur* is sufficient. Surnames accompany greetings only in Anglo-Saxon countries.

In public, never greet, even with a smile or gesture, a stranger who is with a friend of yours. Wait for your friend to make an introduction.

Au revoir

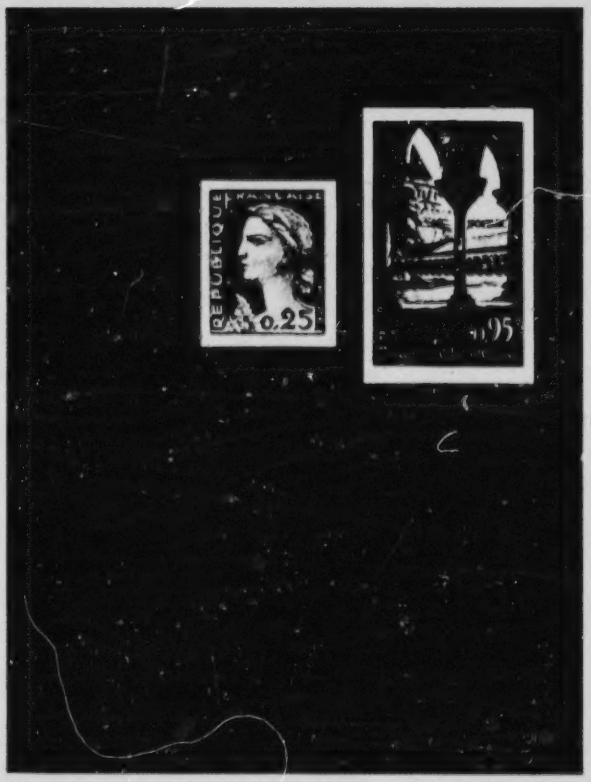
You should always wait an hour or two after dinner before leaving. The youngest person in a crowd must never depart first but wait for someone older to indicate departure.

If you are part of a large crowd, of which you are well acquainted only with the host and hostess, it is sufficient to greet only the hosts, departing without great ado. This is called *filer à l'anglaise.* If one departs inordinately early, he should always indicate some reason.

A Table

Generally the host and hostess at a dinner will seat themselves opposite each other in the middle of the table, rather than at the two ends, as is the American custom.

Contrary to American table manners, it is customary in France to keep both hands above the table at all times, in



full view of all the guests. It is proper to rest both wrists on the table when not eating, rather than in the lap.

At the end of the meal, one would *NEVER* translate the English-to-French words, **Je suis plein.* One says instead, *J'ai beaucoup mangé, J'ai trop mangé* or *Je suis repu.* The expression **Je suis plein* is slang for *Je suis ivre, soûl.*

Gentlemen never seat ladies at the dinner table, as in the United States. Everyone awaits the signal from the hostess to be seated, after she has seated herself.

French children learn from earliest childhood to sit completely straight at the dinner table.

Bread is never cut with a knife at the table. One breaks it with his fingers, raising one small bite at a time to the mouth.

Knife and fork are not passed from hand to hand while eating, as in the American style. Instead, the fork is retained in the left hand, the forefinger being on the back of the fork. The knife, used for cutting meat, is kept in the right hand and used to push food onto the fork. The fork in the left hand raises food to the mouth. One never cuts vegetables or salad with a knife.

Pourboires

Un pourboire is money given to people who serve well—a tip. A tip should be given to taxi drivers (about 15 percent), to waiters in a *café* (about 12 percent), to waiters and waitresses in a restaurant (approximately 10 percent), and to ushers in a theatre, cinema, or opera house (about 10 percent). From 10 to 12 percent is added to a hotel bill for service. A sign in a restaurant or *café* will indicate *Service compris* or *Service non compris.*

Général

Ne mettez jamais les mains dans les poches quand vous faites une causerie ou un discours!

Writing Letters

Letter-writing in French is more formal, more flowery and more gracious than in English. A business letter in English is polite, but matter-of-fact. It gets to the point quickly with little preamble. A French business letter, on the other hand, carries politeness far, from salutation to conclusion.

The date

le 1er juin, 1970
le 4 septembre, 1970
le 6 mai, 1970
le 9 mars, 1970

(Note: Only the first of the month is written *1er [premier]*; for all other dates, just the numerals are used.)

The salutation

To a complete stranger: *Monsieur, Madame, Mademoiselle* (Dear Sir, etc.).

To someone older whom you know fairly well: *Cher Monsieur, Chère Madame,* etc.

To someone older you know very well: *Mon cher M. Brun, Ma chère Madame Métro,* etc.

To someone of your own age whom you know well: *Chère Collette,* etc.

To an official: *Monsieur le Maire, Monsieur le Préfet,* etc.

The conclusion

Formal ending: *Veuillez agréer, Monsieur, l'expression de mes sentiments les plus sincères (ou distingués).*

Less formal ending: *Croyez en l'expression de mes sentiments distingués.*

Familiar ending: *Recevez mes meilleurs souvenirs. Je vous serre bien cordialement la main.*

Affectionate ending: *Je t'embrasse.*

To an official: *Veuillez agréer, Monsieur le Maire, l'expression de la haute considération de votre très humble et très obéissant serviteur, (ou très obéissante servante).*

To a lady: *Veuillez agréer, chère Madame, mes hommages empressés.*

N.B. Abbreviations should be avoided in letters, except in business communications.

METTRE EN PRATIQUE

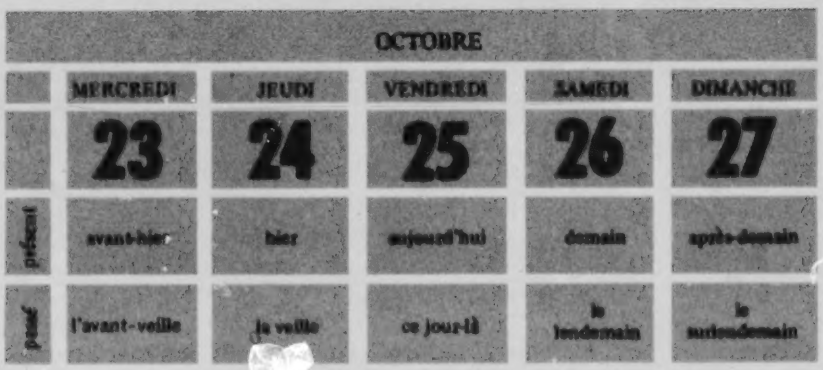
1. Students should construct dialogs representing various social settings, and enact them for the class. Examples: meeting on the street, meeting at the airport, entering and leaving a *café,* etc.
2. Write rules for good table manners in France and the United States.
3. Describe the ceremony when an American receives the Congressional Medal of Honor and when a Frenchman receives the *Légion d'Honneur.*
4. Write letters to your parents, to your younger sister, to a bookstore, to a government official.
5. Compare tipping in France and the United States.

EN VOULEZ-VOUS PLUS?

BOOKS

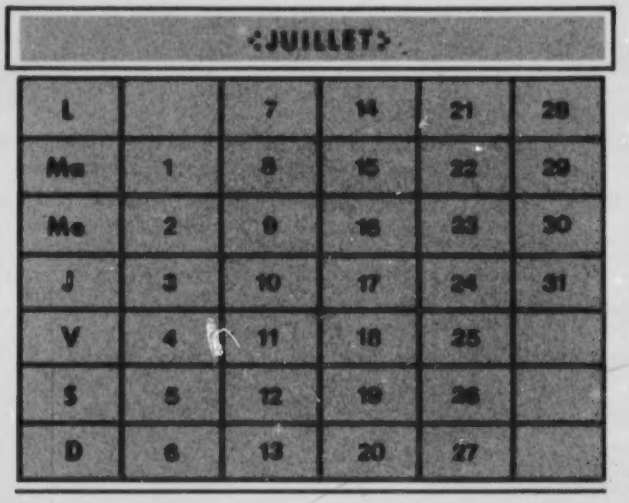
1. Bauer, *La France actuelle* (pp. 160-164)
2. Bauer, *Panorama de la France moderne* (pp. 144-146, 215-218, 246-250)

10. THE FRENCH CALENDAR



Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 18, p. 80
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 6, p. 47
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 7, p. 118
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 7, pp. 57-68
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 12, p. 203



Note that on the French calendar the week begins with Monday whereas on the English calendar it begins with Sunday. France uses the Gregorian calendar with each day of the year dedicated to a saint. Days of the week and months of the year are written with small letters rather than as in English with capitals (unless, of course, they begin the sentence): *C'est aujourd'hui lundi le treize mai. Vendredi est le quatorze juillet.*

In most European countries the number 7 is written with a cross 7. Some people theorize that the cross was added for greater distinction between 7 and 1, since many people make 1 with two strokes. Many typewriter and print styles, however, have only the uncrossed 7, and, therefore, both kinds of 7 are seen and universally accepted.

At one point in French history a different type calendar was established. After the Revolution of 1789 the *calendrier républicain* was established, but abolished after October 24, 1793. The year on the Republican calendar began at the autumnal equinox (September 22), and was divided into twelve months of thirty days each, with the five or six extra days dedicated to new holidays. Months of the year in Republican calendar:

Automne	**Hiver**
Vendémaire	*Nivôse*
Brumaire	*Pluvôse*
Frimaire	*Ventôse*
Printemps	**Eté**
Germinal	*Messidor*
Floréal	*Thermidor*
Prairial	*Fructidor*

Each month was made up of three *décades* (weeks) of ten days each:

1. *Primidi*	6. *Sextidi*
2. *Duodi*	7. *Septidi*
3. *Tridi*	8. *Octidi*
4. *Quartidi*	9. *Nonidi*
5. *Quintidi*	10. *Décadi*

N.B. In French usage the date on letters is written with the day first, the month and finally the year:

22 juillet 1970
1 janvier 1971

If only numbers are used, the first is still the day: the French system would indicate August 30, 1952 as *30/8/52* whereas in English we would write *8/30/52.*

Note that on the French calendar the week begins with *lundi* and ends with *dimanche,* whereas in English it begins with Sunday and ends with Saturday.

METTRE EN PRATIQUE

1. Recite the days of the week in French and English.
2. Draw a French calendar for February, December, and June.
3. Draw a French calendar for any month in the style of the *calendrier républicain.*
4. Write dates in French, expressed in numbers, e.g., *30/8/52.* (Cues could be given either in English or French.)

11. DATING

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 24, p. 107; Lesson 26, p. 118
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 8, p. 73
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 11, p. 202
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 13, p. 137; Unit 14, pp. 144-145
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 7, p. 107

Dating customs in France differ considerably from those in America. A young man does not ask for a date with a girl he has just met but usually waits until he knows her fairly well. Then he may arrange to meet her in places where several people are gathered—in classes, in *conférences,* at dances, or at parties, for example. After several meetings in such groups, the young man may ask the girl to go out with him alone. Expenses are usually shared until the couple begin to have serious intentions toward each other. Then the young man may pay the bills. Often young people go out in groups. A young man may accompany three girls, and, similarly, a girl may accompany two or three men.

After the age of fifteen most young French people go out in groups to all sorts of social affairs. The "date" as we know it in the United States does not exist. Young girls are generally not given as much freedom as in America, and quite often a parent or an aunt accompanies the girl on outings with a young man. However, young people seem to enjoy a greater freedom of movement and activity than their elders.

METTRE EN PRATIQUE

1. Compare a French dance with one in which you might participate.
2. Give a talk comparing customs of spending money on a date in France and in the United States.
3. Collect pictures of the social activities of French young people.

EN VOULEZ-VOUS PLUS?

BOOKS

1. Bégué, *La France moderne* (pp. 185-186)

12. PLAYS AND MOVIES

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 31, pp. 136-137
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 6, p. 45
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 5, p. 73
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 6, p. 48
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 6, p. 94

The tradition of the theater in France dates back to the Middle Ages. French people particularly enjoy theater and engage in lively discussions regarding it. The plays of *Molière, Racine* and *Corneille* are as lively and popular today as they were in the seventeenth century, thanks to the *Comédie Française* (also called *le Théâtre Français.*) The *Comédie Française* was established in 1680 by order of Louis XIV, and is a national theater, subsidized by the government. The price of theater tickets is extremely reasonable, which permits even students and people of lower incomes to enjoy the theater as well. Students are given a card which gives them a special discount on ticket prices. Curtain time is usually 8:45 or 9 p.m., and tickets can be purchased through the hotel *concierge,* at box offices or through neighborhood ticket agencies. The repertoire each year contains plays of the best French dramatists, classical and modern. Occasionally foreign plays are presented. Each year the *Comédie Française* sends troupes on tours out of France, and usually one of them visits the United States.

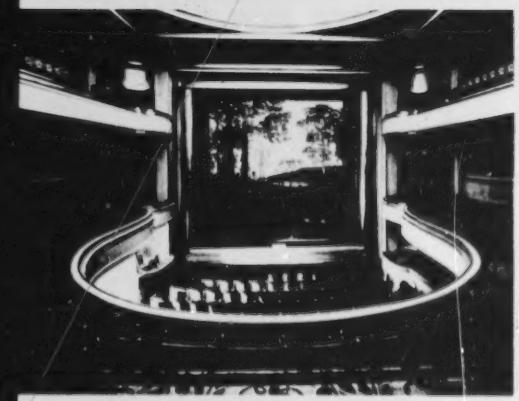
In France one always buys his *programme de théâtre* and must be sure to give a tip *(un pourboire)* to the *ouvreuse,* the usherette who shows him his seat. One may also rent a *strapontin,* a folding-seat, and this increases the seating capacity. A bell always warns that it is almost curtain time, and the raising of the curtain is always signalled by three traditional knocks sounded offstage.

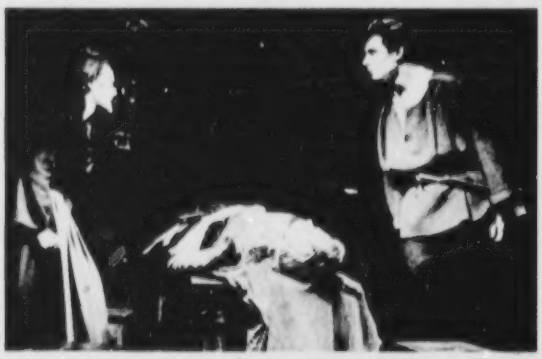
Other theaters subsidized by the State are *l'Opéra, l'Opéra Comique,* and *le Théâtre National Populaire.* The ballets of *l'Opéra* are famous, as well as its magnificent staircase. On Bastille Day, July 14, there are free popular presentations at *l'Opéra* and at *la Comédie.* In spite of its name, *l'Opéra Comique* presents operas as serious as those of *l'Opéra.*

In the Paris Opera Company there is a very fine children's ballet troupe called *Les Petits Rats de l'Opéra,* well-known through France. The *TNP (Théâtre National Populaire)* presents classical and modern plays in a great theater of the *Palais de Chaillot.* Here, tips are prohibited and the cloakroom *(le vestiaire)* is free.

Theater is popular, as well, in many regional centers and outdoor summer festivals. Theater has been decentralized, and flourishes today in all of France, not only in Paris. There are even more active troupes than those listed in the small provincial cities.

Cultural centers *(Maisons de la Culture)* have been opened in several large towns by the Cultural Affairs Ministry in order to attract the largest possible public by offering, at low prices and to all levels of society, a wide





choice of programs—theater, music, ballet, motion pictures, lectures, exhibits. The cost of building and equipping the centers is shared equally by the city and the national government. The centers are managed by local groups.

Le Tréteau de Paris is a troupe reviving the tradition of traveling comedians. They have seen great success in France and in an annual tour of college campuses in the United States.

In a French theater the audience may begin to hiss before the play begins. This simply is a call for silence. If the audience is pleased with the performance they may applaud vigorously, or shout *Bravo*, *Bis* or *Encore!* Americans should remember *NEVER* to whistle after a performance in France—for whistling indicates displeasure or derision in all of Europe.

The French movie world centers on the deluxe movie theaters scattered around the Champs-Elysées area of Paris. The best of everything, native or foreign, comes here first. These theaters usually show foreign films in the language in which they were made, and newspaper advertisements will read *"V.O."* for *version originale*. Thus American and British films will be played in English. But it is also fun to visit a neighborhood movie house and listen to the dubbed version of an American western in French.

Movie tickets are quite reasonable in cost, and much more reasonable in the *cinémas de quartier* (neighborhood theaters) and in the provinces. Movie presentations usually begin with a documentary *(court-métrage)* and *actualités* (news). Often there are *dessins animés* (cartoons), the *entracte* and *publicité* (intermission and commercials). One must tip the *ouvreuse* (usherette) at the movies, too! After 10 to 15 minutes of intermission, *le grand film* (main feature) begins. Double features are rare in France.

Le cinéma has been one of the most potent democratizing forces in all of France. The French have been pioneers in technological advances. The *Lumière* brothers, who developed one of the first movie projectors in 1895, are among the important contributors to the development of motion pictures. Great stage actors and actresses often take parts in motion pictures—more often than the top performers in the United States—and much of the French cinema has been as "highbrow" as the repertoire of the *Comédie-Française*.

At 9 p.m. the curtains go up in the music halls of Paris, and until around midnight Parisians enjoy their fill of singing and dancing in the traditional home of French vaudeville. The big glossy music halls like the *Folies-Bergère* surround excellent acts with the most elaborately mounted and extravagantly costumed production numbers in the world. Several smaller halls like the *Bobino* have small shows rich in Gallic *élan* and sentiment.

Since its halcyon days before World War I, the music hall as an institution has had its ups and downs. It developed and prospered with such great stars as *Maurice Chevalier, Mistinguette, Edith Piaf* and *Yves Montand;* it slowly lost these stars and large segments of its clientele to upstart competition—the movies, the tony cabarets, international tours and television. Yet today the big shows and the little ones are in the midst of a modest revival.

METTRE EN PRATIQUE

1. Enact a play describing what one does when going to a French play or movie.
2. Compare audience behavior at a French play and an American play.
3. Collect pictures of famous French stars of stage and screen.

EN VOULEZ-VOUS PLUS?

BOOKS

1. Artaud, *Le Théâtre et son double*
2. Bouissinot, *Encyclopédie du cinéma*
3. Charensol, *Le Cinéma*
4. Fowlie, *Dionysus in Paris*
5. Guicharnaud, *Contemporary French Theater*
6. Sadoul, *Le Cinéma français, 1890-1962*

PAMPHLETS

(From French Cultural Services)

1. *Panorama du cinéma français*
2. *Situation du théâtre en France*

FILMS

Alliance Française

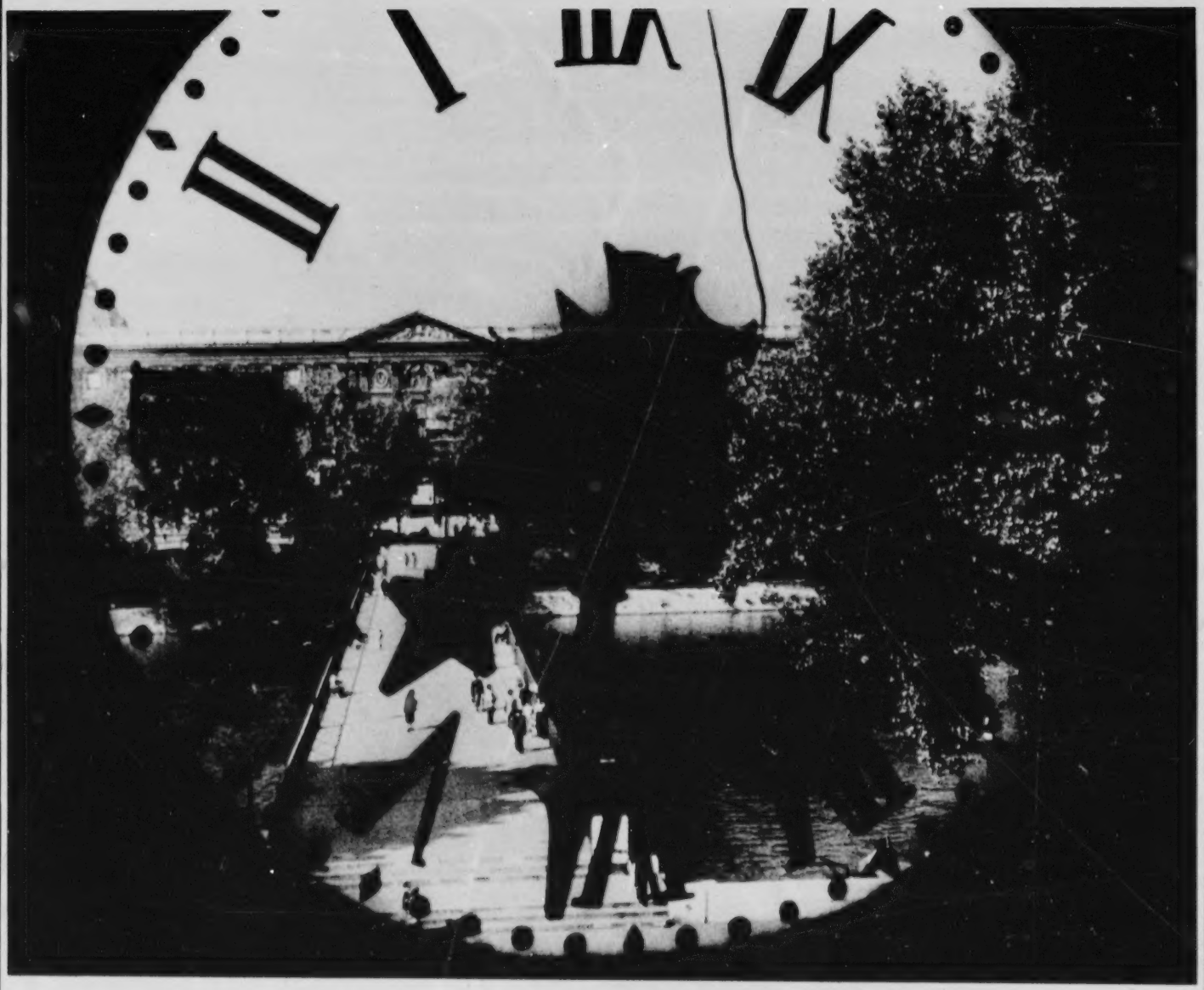
1. *Répétion chez Jean-Louis Barrault* (19 minutes)
2. *Marcel Marceau ou l'art du Mime* (17 minutes)
3. *Théâtre National Populaire* (14 minutes)
4. *Le Châtelet* (17 minutes)
5. *La Comédie avant Molière* (20 minutes)
6. *Le Grand Meliès* (32 minutes)
7. *Vingt et Un rue Blanche* (26 minutes)
8. *Avignon, Bastion de la Provence* (20 minutes—rehearsal of *Le Cid* by TNP)
9. Lantern slides of *La Comédie Française*

13. FRENCH TIME/AMERICAN TIME

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 17, p. 74; Lesson 18, p. 80
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 3, p. 15
Harcourt, Brace and World. *A-LM French,* 2nd ed.: Unit 3, p. 30
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 6, pp. 48-55
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 4, pp. 47-50

The difference in the importance of time varies greatly from one culture to another. In the United States people are very conscious of time and are relatively punctual. One should not be a minute late or early for a business engagement, though a few professions, such as doctors and dentists, are notoriously lax in this regard. Some leeway is permitted, however, when going to someone's house. Although you should never arrive early it is considered "correct" to arrive a few minutes late, but not more than half an hour. In France, businessmen are often late for appointments. Teachers sometimes arrive 15 minutes to half an hour late for their classes. Even though a well-known French proverb states: *La ponctualité est la politesse des rois,* there is an elasticity in attitudes about time with most French people. Many Americans regard this elasticity as carelessness in regard to time. Many French people, indeed, think of Americans as overly concerned with time, as rushing wildly about and never taking time to enjoy the beauties and pleasures of being alive. Can we say that one or the other is right?



In some societies concern for time is even slighter. A self-made linguist, Benjamin Lee Whorf *(Language, Thought, and Reality)*, noted a correlation between concern for time within a society and the way time is expressed in their language. In Hawaiian, for instance, time is not necessarily a part of every verb, as it is in English, where you can't avoid indicating past, present, or future whenever you talk about anything. In Hawaiian the time is mentioned only when it is important to the message. The correlation led Whorf to theorize that one's language affects his thinking: speakers of English might be more conscious of time, because their language forces this awareness on them, than speakers of Hawaiian, which imposes no such obligation.

To avoid ambiguity in telling time, the French sometimes use a 24-hour system rather than the 12-hour system used by Americans. For example, 2 p.m. and 4 p.m. are *quatorze (14) heures* and *seize (16) heures*, respectively.

When this system is used orally, one usually avoids the expressions *et quart, et demie*, and *moins*, dealing only with number of minutes after the hour: 3:40 p.m. is then, *15h 40, quinze heures quarante*, rather than *quatre heures moins vingt de l'après-midi*.

This 24-hour system is used generally in official situations, as in rail and plane schedules, etc. Rail schedules are printed in this manner. This 24-hour system is used in the United States by the military services, and is usually referred to as military time.

To signal the time of day, church bells in France usually ring at 8 a.m., noon, and 6 p.m.

METTRE EN PRATIQUE

1. Student A should tell student B to meet him at the train station, come to his house for dinner, meet him at school, meet him at the airport.
2. Convert conventional time to "French official time." (Cues could be in French or English.)

14. LA CUISINE FRANÇAISE

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 27, p. 120; Lesson 28, pp. 124-125
Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 3, p. 13
Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 6, p. 111
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 8, pp. 69-80
McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 13, pp. 232-233

For French people, eating is an art and a science which is called *la gastronomie.* There is even a philosophical statement of the attitude: *Dis-moi ce que tu manges, je te dirai ce que tu es.* In a country that possesses such abundance and variety of foodstuffs, how could one not be a gourmet?

Cooking in France is more artistic than technical. This is easily seen in the difference between French and American recipes. In quantity, the French recipe will call for *une pinceé* or *un soupçon* of some ingredient, where the American recipe measures out quantities exactly. Note the following example for *une omelette aux champignons* (mushroom omelet).

> *Il faut des oeufs et du beurre très frais. Pour quatre personnes, prenez six ou sept oeufs, cassez-les dans une terrine. Salez, poivrez et battez bien avec une fourchette. Ajoutez les champignons préalablement sautés au beurre, placez ensuite dans une poêle épaisse un morceau de beurre gros comme une noix, faites-le bien chauffer, puis versez dedans vos oeufs avec les champignons. Laissez prendre un moment sur le feu, puis soulevez la partie prise avec une fourchette pour faire glisser les oeufs qui ne sont pas encore pris. Le feu ne doit pas être trop vif. Lorsque l'omelette est à point, repliez-la avec une fourchette, de sorte qu'il n'y ait plus que la moitié de la poêle d'occupée. Laissez une minute sur le feu. Placez l'omelette sur un plat chauffé et servez immédiatement.*

For long years of tradition the French meal has been composed of five parts, like a tragedy or a symphony:

les hors-d'oeuvre (ou le potage)
l'entrée
le plat de résistance
les fromages
le dessert

(The *entrée* and the *plat de résistance* are combined on certain occasions.) We realize the difficulty of characterizing the "typical French meal," and admit that it varies indeed, with every region, socio-economic group, etc. There is, however, a general pattern, whether in the country or in small or big towns or cities. We should note that salad is missing from the classical order of courses given. Salad has become very popular in France. But, contrary to American custom where it is served before or during the main course, in France *la salade* follows the main course, or *le plat de résistance.*

For reference purposes, the following is a brief list of the more common ingredients used in French cuisine:

Hors-d'oeuvre variés, assorted appetizers
Potages, soups
- *Bisque*, thick, cream of shellfish soup
- *Purée*, thick potato or pea soup
- *Consommé*, clear broth
- *Consommé Madrilène*, cold jellied consommé

Oeufs, eggs
- *Brouillés*, scrambled
- *Durs*, hard-boiled
- *En gelée*, in aspic
- *Farcis*, stuffed
- *Pochés*, poached
- *Sur le plat*, fried
- *A la coque*, soft-boiled

Omelettes
- *Aux champignons*, with mushrooms
- *Au jambon*, with ham
- *Aux fines herbes*, with herbs

Poissons, fish
- *Sole*, sole
- *Maquereau*, mackerel
- *Turbot*, turbot
- *Harengs*, herring
- *Sardines*, sardines
- *Raie*, skate
- *Truite*, trout
- *Saumon*, salmon
- *Morue*, cod

Crustacés, shellfish
- *Crevettes*, shrimp
- *Ecrevisses*, crayfish
- *Homard*, big lobster
- *Langouste*, small lobster
- *Moules*, mussels
- *Huitres*, oysters
- *Bouillabaisse*, fish soup with saffron and garlic
- *Coquille St. Jacques*, creamed scallops served in shell

Volailles, poultry
- *Poulet rôti*, roast chicken
- *Canard*, duck
- *Dinde*, turkey
- *Poule au pot*, stewed chicken
- *Oie*, goose

Viandes, meats
- *Côtelette d'agneau*, lamb chop
- *Gigot d'agneau*, leg of lamb
- *Rognons*, kidneys
- *Foie de veau*, calves liver
- *Ragoût*, beef stew
- *Tournedos*, fillet steak
- *Escalope de veau*, veal cutlet
- *Boeuf en daube*, beef stew
- *Boeuf à la mode*, pot roast
- *Entrecôte*, sirloin steak
- *Jambon*, ham
- *Bacon*, bacon
- *Blanquette de veau*, veal stew
- *Ris de veau*, sweetbreads
- *Rosbif*, roast beef

Légumes, vegetables
- *Artichaut*, artichoke
- *Asperges*, asparagus

L'ail, garlic
Aubergine, eggplant
Betterave, beet
Carotte, carrot
Céleri, celery
Champignon, mushroom
Choucroute, sauerkraut
Chou-fleur, cauliflower
Chou, cabbage
Choux de Bruxelles, Brussels sprouts
Cresson, watercress
Endive, endive
Epinard, spinach
Haricots verts, string beans
Laitue, lettuce
Petits-pois, peas
Pommes de terre, potatoes
Tomates, tomatoes
Salade verte, green salad

Fromages, cheese
Brie
Camembert
Reblochon
Pont-l'Eveque
Roquefort
Port-du-Salut
Livarot
Munster

Desserts, desserts
Crème renversée, custard
Crèpes, thin pancakes
Glace, ice cream
Profiteroles, small cream puffs with chocolate sauce
Tarte, pie
Mousse au chocolat, chocolate pudding
Pâtisserie, pastry
Soufflé, soufflé in a variety of flavors
Gâteau, cake

Fruits, fruits
Ananas, pineapple
Banane, banana
Cerise, cherry
Citron, lemon
Fraise, strawberry
Framboise, raspberry
Melon, melon
Mandarine, tangerine
Orange, orange
Pamplemousse, grapefruit
Pêche, peach
Poire, pear
Pomme, apple
Raisin, grape
Prune, plum
Abricot, apricot

Vins, wines
Sauterne, light, white
Bordeaux, light, red
Chablis, white, dry
Bourgogne, rich, red
Champagne, white, sparkling

Liqueurs
Bénédictine, sweet
Cointreau, clear, taste of orange
Crème de Menthe, green, mint
Grande Marnier, cognac with orange flavor
Chartreuse, yellow or green, sweet
Cognac, brandy
Calvados, apple brandy

Miscellaneous
Bière, beer
Lait, milk
Crème, cream
Jus de fruit, fruit juice
Pain, bread
Beurre, butter
Sel, salt
Poivre, pepper
Café, coffee
Sucre, sugar
Huile, oil
Vinaigre, vinegar
Margarine, margarine

Mayonnaise

La mayonnaise or *sauce mayonnaise* is well-known in the United States. In France, however, true mayonnaise must be prepared immediately before being served, never purchased and served from a jar. The history of such a famous sauce is illustrious, almost a page from the history of France. During the Seven Years War (1756-1763) *le maréchal de Richelieu* went with the French fleet to besiege the city of *Port-Mahon* in the Balearic Islands. The French troops suffered from hunger almost as severely as the besieged citizens of the city. Meat, in particular, was so bad that Richelieu demanded that his chef invent a sauce that would make it palatable. The result was this sauce which was at first called *mahonnaise*, and which has by corruption become our *mayonnaise*.

Le Beurre

The visitor in France would be surprised by the enormous consumption of butter. In the north, butter is one of the principal ingredients in food preparation. In the Midi, on the contrary, oil is used widely, along with much garlic and onion *(l'ail et l'oignon)*.

Pâté de foie gras

It is impossible to speak of all the dishes which, in the gourmet spirit, are intimately associated with France. Everyone has heard of *pâté de foie gras*, one of the most important French contributions to culinary art. Since Louis XIV and the eighteenth century, *pâté* has become an integral part of the French table. In the nineteenth century the production of *pâté* became a modern industry of prime importance. *L'Alsace* produces the greatest quantity of French *pâté*, and, if one believes the connoisseurs, the *pâté* of the highest quality as well.

Les Truffes

Les truffes or truffles are a species of *champignons* (mushrooms) found in the earth, and sniffed out by pigs! They are much sought after and highly prized for their exquisite flavor, chiefly found in Perigord and Quercy in the Garonne region north of Bordeaux. Black mushrooms, they bear a faint resemblance to tiny potatoes and are found in the earth at a depth of fifteen to thirty centimeters (six to twelve inches). They are invisible from the surface. Fortunately, female pigs can detect the odor of truffles and dig them out. The truffle-hunter will take a pig into areas where there possibly are good truffles and let her begin sniffing. It is said that a good truffle-hunter is able to smell a truffle at a distance of ten meters (about 30 to 35 feet), when the wind is favorable.

The hunter knows that truffles are only found in certain spots, usually in the vicinity of oak trees. A symbiotic relationship exists between truffles and the roots of oak trees. A German botanist, in fact, discovered this relationship near the end of the nineteenth century.

One of the great difficulties of truffle-hunting is to seize the delicacy from the pig before she can devour it herself. Perhaps this aids in maintaining their extremely high price–about forty dollars per pound. *Les truffes*, then are a condiment in great demand in French cuisine, necessary for many, many dishes.

Le Pain

Bread occupies a place of prime importance in the French diet. The importance of bread to the Frenchman has been linked to the importance of rice to the Chinese or of potatoes to the Germans. *Le pain*, for the French, must be freshly baked, not too long before the time it is to be eaten. French bakeries are closed one day per week to allow the ovens to cool, and that is a horrible day. The slightly stale bread on that day is usually toasted to camouflage its age!

Bread in France comes in many interesting shapes, and many families feel very strongly about the shape of the loaf of bread they eat.

Bread is eaten at all of the three daily meals–even with cheese prior to the dessert. Leftover bread is rare, but it is often made into stuffings or puddings, or into a delicate and simple dessert that is often eaten for breakfast in American homes and called *French toast*.

In the restaurants of France one often sees on the menu *pain à discrétion*, which means that one may eat as much bread as he wishes.

Boissons

Wine is almost always served with meals. Even children are served wine–a few drops in a glass of water. Wines and the use of them are very important to all French people, and rigid distinctions have been established regarding which wine to serve with which food. Roughly speaking *vin rouge* is served with red meats, and *vin blanc sec* with light meats and fish.

Except for children, French people drink very little tap water. Great value is put on *l'eau minéral*, and many French people prefer it for its digestive qualities. Some of the more famous brands of mineral water include *Vittel Evian, Badoit, Vals* and *Perrier* (the latter two being carbonated).

Coca Cola is called *Coca* by French young people, but has not become the national drink as in the United States. *La bière* (beer) is drunk particularly in the northern and eastern regions, while *cider* is extremely popular in Bretagne and Normandie.

Before meals one may enjoy an *apéritif (vins doux, Pernod ou Pastis)*, especially if guests are present. Strong alcohol, whiskey or vodka, is rarely served before meals since these destroy the taste and lessen the appreciation of the meal to follow. The American cocktail hour is not a French custom.

Carte Gastronomique

On a gastronomic map of France, each region is represented by the specialties of its cuisine, which in their turn, reflect the character of the province and utilize the products of that area. This, of course, is an extensive topic and is treated at length in specialized works. Following is a brief summary of chief areas *(The Cooking of Provincial France, pp. 12-13)*:

Provincial France: Ancient Names Signifying Great Food

The historic provinces of France no longer exist as political entities, but the names of many of them are as expressive as ever in characterizing traditional ways of life–especially ways of preparing food.

50

BRETAGNE (Brittany) takes its food and cooking simply. The sea supplies an abundance of fish, and excellent Belon oysters are taken from carefully tended beds along the Breton coast. Bretagne can be credited with discovering the French version of the pancake, the delicate *crêpe*.

NORMANDIE can boast the richest milk, cream and butter in all of France. Norman cream is an important ingredient in some of the best French dishes, and much of the milk goes into the world-famous Camembert cheese. The region's meat is excellent, especially from the sheep and lambs pastured in the salt marshes along the coast. Apples grow abundantly, most of them going into cider, the favorite accompaniment to Norman meals, or into the fiery brandy called Calvados.

CHAMPAGNE makes one supreme contribution to the table–the famous sparkling wine named after the province. Although its repertoire of food is limited, the region produces excellent sausages, and neighboring Flandre has invented many different ways to serve the lowly herring.

TOURAINE is often called "the garden of France." Its recipes can be as delicate as Loire River trout in aspic or as robust as roast pork with prunes, a survival from medieval times. The Loire Valley that cuts through the province is "*Châteaux* country," where French kings relaxed in the splendor of their country estates while their chefs made the most of the region's fine fruits and vegetables. France's greatest table grapes grow in Touraine.

ILE DE FRANCE, the fertile land surrounding Paris, is the birthplace of the classic cooking style known as *la grande cuisine*. It was here, in the cavernous kitchens of kings and lords, that French cooking became a high art. Cooks competed with one another to invent even more elaborate dishes, and their employers developed even more sensitive palates to appreciate what was served. The cooking of the *Ile de France* lacks a strong regional personality, but it draws on the culinary genius of all the provinces.

ALSACE and *LORRAINE* have often come under German domination, and this is reflected in their cooking. Alsatian food, with its sausages and sauerkraut, has a Germanic heartiness. The food of Lorraine is slightly more French in character. Its most famous dish is the *quiche lorraine*–an egg, cream and bacon tart; the province also is known for its excellent *potée*–a cabbage soup with pork and vegetables. The fruity Rhine wines of Alsace rival those of Germany.

BOURGOGNE (Burgundy) is justly well-known throughout the world for its wines, and these wines–aristocratic whites and mellow reds–play a dominant role in Burgundian cooking. Red burgundy is a key ingredient in *boeuf bourguignon*, the king of beef stews, and in most regional dishes. The annual gastronomic fair held in Dijon, the principal city of Bourgogne and the "mustard capital" of France, draws gourmets from all over the world.

BORDEAUX and the country around it are best known for their wines, which rank with the Burgundies as the greatest in the world. Bordeaux cooks have developed a highly refined cuisine to accompany these wines, and the gourmets of the region are among the most demanding in France. Bordeaux has given *grande cuisine* one of its basic meat sauces, the *sauce bordelaise*, whose 13 ingredients are bound together by the aristocratic taste of the red Bordeaux wine that is added as the sauce simmers. Also in this region are *Cognac*, the brandy capital, and *Périgueux*, whose truffles go into the making of *pâté de foie gras*, perhaps the most extravagant delicacy of the French table.

FRANCHE-COMTE like its neighboring provinces of *Savoie* and *Dauphiné*, is mostly mountain country, and the food is as robust as the climate. Perhaps the greatest contribution of this region to the national cuisine is the Bresse chicken–a small bird whose flesh is so delicate that even the inventive French prefer it simply roasted, without any sauce or spices to obscure its flavor. The cows of the *Franche-Comté* region produce more milk than the inhabitants can drink, and much of the surplus is made into cheeses, the most distinguished of which is *Comté*, a French version of the *Swiss Gruyère*.

LANGUEDOC, FOIX, ROUSSILLON. Languedoc was once an outpost of the Roman Empire and it has retained traces of Roman influence in its cuisine. The people of Languedoc are especially devoted to the old Roman *cassoulets*, rich concoctions of goose or duck, pork, or mutton, plus sausage and white beans. To the west, along the *Pyrénées*, in Foix and Roussillon, the Spanish culinary influence prevails, particularly in omelets prepared with green peppers, tomatoes and ham.

PROVENCE has been a favored vacation center since Roman times. Like some other lands of the northern Mediterranean, it bases its cooking on garlic, olive oil and tomatoes. A dish combining all of these ingredients is Marseilles' *bouillabaisse*, the famed fish stew which often contains a dozen kinds of Mediterranean fish and shellfish. In general, Provence has a cuisine that is more highly flavored than that of northern France.

Popular French Dishes

Following is a survey of many popular French dishes which represent all the areas of France:

Hors d'oeuvre

Saucisson en Croûte, sausage baked in pastry crust
Fondu de fromage, cheese fondue
Quiche au fromage, open-faced cheese pie
Salade niçoise, Mediterranean vegetable salad
Soufflé au fromage, cheese souffle
Anchovyade, hot anchovy canapé
Légumes à la grecque, marinated vegetables, Greek style
Pipérade, open-faced omelet with peppers, tomatoes and ham
Crêpes Fourrées Gratineés, filled pancakes

Potages

Potage queue de boeuf, oxtail stew
Fonds de cuisine, beef and chicken stocks
Soupe au bistou, vegetable soup with garlic
Potage purée de pois cassés, split pea soup
Soupe à l'oignon, French onion soup
Potage parmentier; Vichyssoise, leek or onion and potato soup
Bouillabaisse, Mediterranean fish soup
Potage crème d'asperges, cream of asparagus soup
Garbure, meat and cabbage soup
Potage crème de champignons, cream of mushroom soup
Potage purée soissonnaise, white bean soup

Poissons et Crustaces

Bar poché au beurre blanc, poached fish with white butter sauce
Coquilles Saint-Jacques à la Parisienne, scallops in white wine sauce

Poisson farci à la Florentine, baked fish with spinach stuffing
Truites à la Meunière, trout sautéed in butter
Filets de soles bonne femme, filets of sole with mushroom and wine sauce
Homard à l'Américaine, lobster simmered with wine

Volailles

Poule-au-Pot, stuffed chicken with meat and vegetables
Poulet sauté à la Bordelaise, sautéed chicken with shallots and artichoke hearts
Poulet sauté à la crème, sautéed chicken with cream sauce
Caneton aux navets, duck with turnips
Poulet rôti, roast chicken
Poulet en cocotte bonne femme, casserole-roasted chicken with vegetables
Coq au vin à la Bourguignonne, chicken in red wine with onions and mushrooms

Viandes

Boeuf bourguignon, beef stew with red wine
Sauté de lapin au vin blanc, rabbit stewed in white wine sauce
Noisettes de porc aux pruneaux, pork fillets with prunes
Boeuf à la mode, pot roast braised in red wine
Cassoulet, white bean casserole with meats
Gigot d'agneau rôti, roast leg of lamb
Côtes de veau à l'Ardennaise, braised veal chops with ham and parsley dressing
Ris de Veau ou Cervelles au beurre noire, sweetbreads or brains in brown butter sauce
Côtes de porc à l'auvergnate, pork chops with cabbage
Rognons en Casserole, sautéed kidneys with mustard sauce
Bifteck Marchand de vins, steak with red wine sauce
Veau braisé en Casserole, casserole-roasted veal
Navarin Printanier, lamb stew with spring vegetables
Carbonades de boeuf à la Flamande, beef and onions braised in beer
Foie de veau sauté, sautéed calf's liver
Tripes à la mode de Caen, casserole of tripe
Choucroute garnie, braised sauerkraut with meat
Pot-au-feu, beef simmered with vegetables

Legumes

Champignons à la Grecque, marinated mushrooms
Poireaux braisés, braised leeks
Artichauts au naturel, boiled artichokes
Champignons farcis, baked stuffed mushroom caps
Petits pois frais à la Française, fresh peas braised with onions and lettuce
Haricots verts au naturel, buttered green beans
Chou rouge à la Limousine, braised red cabbage
Pommes de terre Dauphinoise, scalloped potatoes with cheese
Oignons glacés à blanc, glazed white onions
Pommes de terre Anna, crusty molded potatoes
Ratatouille, Mediterranean vegetable casserole
Laitues braisées, braised lettuce

Desserts

Tartes aux fraises, strawberry tarts
Paris-Brest, cream puff with whipped cream
Profiteroles, cream puff rosettes
Compote de fruits, fruit poached in vanilla syrup
Diplomate, molded custard with *glacéed* fruits
Crème Caramel, caramel custard
Clafoutis aux cerises, deep-dish cherry cake
Soufflé au Grand Marnier, orange liqueur soufflé
Mousse au chocolat, chocolate mousse

METTRE EN PRATIQUE

1. Write menus for a representative French *déjeuner* and American *dinner*.
2. Write menus for an American *breakfast* and a French *petit déjeuner*, including various varieties possible.
3. Collect typical French and American recipes for the same dishes.
4. Girls in the class could bring samples of French pastries for a party, for which the boys buy the ingredients and do the serving.
5. Collect pictures of favorite French foods and dishes.
6. Prepare table settings for a French and an American table.
7. Draw or construct a *carte gastronomique* of France and the United States.

EN VOULEZ-VOUS PLUS?

BOOKS

1. Andrieu, *L'Art de la table*
2. Coquet, *Propos de table*
3. *Cuisine et vins de France* (revue)
4. Fisher, M. F. K., *The Cooking of Provincial France.*
   N.B. This is one of the most valuable books the teacher can have. It contains many fine photographs, along with recipes of well-known dishes.
5. Lichine, *Wines of France.*
6. Montagné, *Larousse Gastronomique*
7. Philomène, *French Family Cooking*
8. Root, *The Food of France*

PAMPHLETS

(From French Cultural Services)

1. *La Cuisine Française*
2. *Le Vin de France*

FILMS

Alliance Française

1. *Pain Blanc, Pain Noir* (17 minutes)
2. *Pays des Flaurines* (15 minutes—how Roquefort cheese is made)
3. *Beaujolais, premier fleuve de France* (21 minutes)

15. EATING HOURS IN FRANCE

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 16, p. 70.
Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 3, p. 13
Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 7, pp. 132-133
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 8, p. 69
McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 13, p. 232

Eating habits are based on customs or life styles and vary considerably from country to country. French people usually have three meals per day. *Le petit déjeuner* of the morning is not a hearty meal like the American breakfast. French people are satisfied with *café au lait* and *tartines de pain beurrées*, with a little jam or preserves *(confitures)*. *Croissants* or *brioches au beurre* are also important for breakfast, especially when eating away from home.

The noon meal *(le déjeuner)* is taken between noon and two o'clock. Even though the typical light American-style lunch is becoming popular in the large cities, the traditional French lunch is somewhat heavier and of greater variety. The typical menu includes *hors-d'oeuvre variés*, a fish course, a meat course served with or followed by vegetables, green salad, cheese, fruits and pastry.

One eats dinner much later in France than in the United States. In France dinner is never served before seven o'clock, and it is not rare to sit down to dinner at eight. Dinner always begins with a hot soup which replaces the *hors-d'oeuvre* of lunch. The main dish is usually composed of meat or fowl with vegetables. Quite often the French housewife makes skillful use of leftovers from the noon meal. Usually the meal is ended with a cheese course. Wine is drunk throughout the meal (water being added for the children). Coffee is never served during the meal, but afterwards. (French coffee is much stronger than its American counterpart.)

It is impossible to fit the English terms *breakfast, lunch* and *dinner* to the French terms *petit déjeuner, dîner* or *souper*. There is no exact correspondence between the two languages.

Most French children, as well as their parents, return home for the noon meal, since that is the main meal of the day. More time is provided for such an important meal, much more than the American thirty minutes or an hour. In Paris and the large cities, however, men often eat closer to their work, and students eat in school canteens, taking only one hour instead of the usual two. Again, there is no exact equivalent for the United States quick lunch, school lunch, or businessman's lunch. Indeed, many members of French culture feel something akin to pity for people whose lives are so hurried that they can devote only a few paltry minutes to an ulcer-producing lunch, such as a coke and a sandwich. One may eat something of that sort for a mid-morning or mid-afternoon snack, but rarely for the main meal.

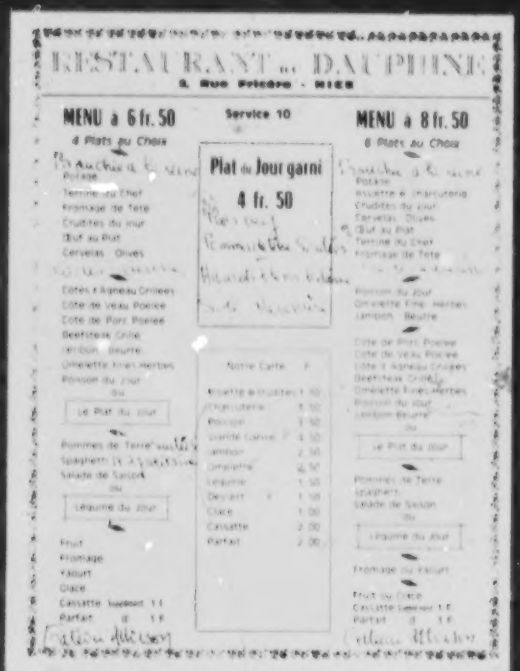
In recent years, largely from the influence of American customs and heavy advertising, a coffee break or *coup de pompe* has become popular. When such a break is enjoyed it is about 11 a.m. The *goûter*, an afternoon snack comparable to the English *tea* or American *coffee break* is *café au lait* or *chocolat* with *tartines*, served about 5:30 for school children. For those who must remain at their studies until 6 p.m., *le goûter* is usually served about 4:30 p.m.

Food and the rituals of eating occupy a central place in the life and rituals of every French family.

METTRE EN PRATIQUE

1. Students should prepare displays of types of foods (meals) to be eaten at various times of the day (charts for individual cultural notebooks or for bulletin board displays). Include a clock for showing the probable hour or some time notation.
2. Collect pictures to show *where* the various French meals are eaten.

16. RESTAURANTS



Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 25, pp. 112-114; Lesson 27, pp. 120-125

Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 3, p. 13

Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 6, p. 111

Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 7, pp. 80-81

McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 1, p. 1; Lesson 7, p. 115

In France, to nourish one's self is not only a necessity, but a pleasure beyond equal. A Frenchman hardly grasps the idea of being satisfied with a gulped-down sandwich at Woolworth's counter or at the drive-in. A meal requires both time and convivial companions, since one can hardly enjoy good food without good conversation! Cafeterias and self-service restaurants are beginning to appear in Paris and the large cities, as well as *milk-bars*. These innovations, however, are still exceptions and remain outside the mainstream of French culinary tradition. The first public eating houses were introduced in Paris in 1533 where the delighted customers enjoyed dormice and porpoise pie.

Of course, there are many internationally famous restaurants in France—*Maxim's* or the *Tour d'Argent* in Paris, the *Bonne Auberge* at Antibes, or the *Hotel de la Côte d'Or* at Saulieu. But one should not be misled into believing that good French cuisine is limited to a few famous restaurants. Tourists have discovered small restaurants and inns in abundant numbers. It is rare, indeed, not to find a very fine meal in most of the *restaurants* or *bistros* scattered along the major roads of France.

In France *un restaurant* is a place where meals are served; wine and other beverages are served along with the meals. *Le café* serves alcoholic and non-alcoholic beverages. There are also American-style bars. Meals are usually not served in a *café* or *bar*, but sandwiches and small cakes may be purchased. The *bistro* is probably the most popular of all. It opens very early in the morning so that workers may purchase an early breakfast, or a *casse-croûte*, a light snack which workers often eat prior to the noon meal. The *bistro* usually has a small dining room where one may enjoy a simple noon meal as well. Generally, the *bistro* does not have a menu from which choices may be made, and prices are all fixed. Only one type of meal is served per day usually with a variety each day of the week.

The *restaurant*, much more specialized, offers a choice of menus, in different price ranges. Although French people dine often in restaurants, it is probably still less often than most Americans. Often one may find a very fine meal for 5 *francs* (about $1.00). *Restaurants* and *hôtels* are divided and rated in several categories. The State and the Office of Tourism grant a license and rate by the use of stars, from one to four. The menu of better restaurants can be bewildering and even hard to read. They are often written in crowded and ornate French script and the choice of dishes is confusingly wide. The waiter will not present the bill until the diner requests it. If he is across the room one

may make a motion like writing out the bill on a little pad. Many people from the United States sometimes misunderstand the delay, thinking the waiter slow or inefficient. Actually he is being courteous. When a Frenchman comes to the United States and is presented the bill right after dinner, he feels he is being rushed. Unless the menu contains the words *Service Compris*, it is necessary to leave a tip of 10 to 15 percent. Often the menu will have a notation like *Service 10%*, and the diner must add this amount.

The *café* in France is a national institution. The *café de quartier* (often called a *bistro*) is frequented by the people who live nearby, who gather on a regular *basis* for an *apéritif*. The owner *(le patron)* joins freely in all conversation. In fact, one usually shakes his hand both on entering and leaving. The operation of the *café* is often a family affair, with the husband serving customers at the counter and the wife in the kitchen preparing the food. Many people return to the *café* after dinner for conversation and chit-chat. If a visitor really wants to get acquainted with French people, he must get himself accepted at the *café* in his neighborhood. If he is invited to play cards or to discuss sports or politics, offered a drink or permitted to buy a round of drinks, it means that he has inspired confidence, that he is fully participating in neighborhood life. Although women are freely admitted in these *cafés*, it is usually the men who gather there. Many *cafés* today have television sets and are crowded out during the showing of popular sporting events.

The *cafés à la mode* are generally found along the avenues or boulevards. People come from all parts of the city to sit on the terrace, chat and watch the world pass by (girl-watching is always enjoyable!). In this type of *café* the air is less intimate than the neighborhood *cafés*. Food and drink are more expensive, too. Once seated with a drink however, one may stay until he feels like leaving–without being bothered by the waiter to buy another drink. Many of these *cafés* attract a specialized clientele: tourists, students, authors, artists.

The *café* has always played an important role in the social and political life of the country. They are places of *rendez-vous* where one may not only pass time, but discuss serious matters. Businessmen have concluded big deals, painters have established new schools, writers and philosophers have presented new ideas to admirers–all in the atmosphere of the *café*. The *café* has often been called "the Frenchman's other living room."

METTRE EN PRATIQUE

1. Explain the menu in a French restaurant.
2. Enact the activities of a French *bistro*, or *un café à la mode*.
3. Collect pictures of famous French *cafés*.

EN VOULEZ-VOUS PLUS?

PAMPHLET
(From French Cultural Services)
1. *Les Cafés de Paris*

17. MONEY IN FRANCE

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 19, p. 84; Lesson 21, p. 94
Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 6, p. 45
Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 12, p. 223 (footnote)
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 12, pp. 117-126
McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 7, p. 115

The *franc* is a monetary unit in France, Belgium and Switzerland.

One *franc* (French) is *100 centimes* and is worth approximately 20 cents. The ratio, then, is 5 *francs* to one American dollar, so 25 *francs* is equivalent to five doliars.

France, in 1960, issued *New Francs (NF)*, but the old *francs* are also still in circulation. *One NF* (20 cents) is the equivalent of *100 old francs* (also worth 20 cents); there was no devaluation, merely a change in numbering scheme. About 70 percent of the bills in circulation are *NF*, or *New Francs*. The rest are old *francs*, marked simply *francs* (strike the last two digits and you know their worth in *NF*); and *"transition" francs*, which have both the old and the new denominations printed on them. Also being circulated are *NF* coins and their old-franc equivalents (*100 centimes* make a *franc*): the *5 NF* coin and 500 old-franc banknote, *1 NF* and 100 old-franc coins, *50 new-centime* and 50 old-franc coins; *20 new-centime* and 20 old-franc coins, *10 new-centime* and 10 old-franc coins as well as some even smaller change.

ONE NEW FRANC EQUALS 100 OLD FRANCS

French coins come in denominations of *1 centime, 5 centimes, 10 centimes, 20 centimes, 50 centimes,* and *1 franc.* For *5 francs* there is either a coin or banknote (with the head of *Victor Hugo*), and for *10 francs* either a coin or banknote (with the head of *Richelieu*). There are banknotes for *50 francs* (head of *Molière*), *100 francs* (head of *Napoléon Bonaparte*), and *500 francs* (head of *Racine*).

New Francs vs. Dollars

New Francs	Dollars
.50	$ .10
1	.20
5	1.00
7.50	1.50
10	2.00
50	10.00
100	20.00
500	100.00

METTRE EN PRATIQUE

1. Identify French coins and banknotes (or pictures of same).
2. Explain why the persons depicted on the money have been chosen for the honor.
3. Make a chart showing the various coins and banknotes, along with their value in terms of the U.S. dollar.
4. Find out the price of various items in France:
   Dinner at a restaurant
   Movie tickets
   A book
   Ticket for a football game
   A newspaper

18. WEIGHTS AND MEASURES

Concept to be found in the following texts:

Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 13, p. 149
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 7, p. 117
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 17, p. 200
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 9, p. 163

French Measures and Weights

Long Measure

Millimètre	.03937 inches
Centimètre	.3937 inches
Décimètre	3.937 inches
Mètre	3.2809 feet (39.37 inches)
Décamètre	32.809 feet
Kilomètre	1093.623 yards (about .6 mile)
Myriamètre	6.21275 miles

(In auto speed, *100 à l'heure* = 60 miles and *120 à l'heure* = 72 miles per hour. In order to translate kilometers to the American system, multiply the kilometers by 5 and then divide by 8.)

Measure of Capacity

Centilitre	.0176 pint
Décilitre	.176 pint
Litre	1.76 pints
Décalitre	2.2 gallons

(A *demi-litre* is about equivalent of an American pint.)

Superficial Measure

Centiare	1.196 square yards
Are	.099 rood (1,210 square yards)
Hectare	2.47 acres

(*259 hectares* = 1 square mile)

Solid Measure

Décistère	3.53 cubic feet (6,102 cubic inches)
Stère	1.31 cubic yards (35.3 cubic feet)
Décastère	13.1 cubic yards

A *kilogramme* is *1,000 grammes* or two *livres* (2.2 American pounds). 250 *grammes* is about a half-pound.
1,016 kilos = 1 ton
La température Fahrenheit = (C x 9/5 + 32)
La température centigrade = (F -32 x 5/9)

METTRE EN PRATIQUE

1. Make a chart comparing distances in French measure and American measure.
2. Draw a map showing the distances between various cities in France, both in kilometers and miles.
3. Convert typical speed limits to kilometers.
4. Convert twelve Fahrenheit temperatures to centigrade.

19. SHOPPING

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 21, pp. 94-95; Lesson 22, p. 98

Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 13, p. 149

Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 12, p. 223

Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 12, pp. 117-126

McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 7, p. 125

Faire des courses means "to go shopping." *Faire les courses* is reserved for "grocery shopping."

In France there are few supermarkets or large stores where one may buy almost everything. Generally it is necessary to go to several small stores. At the *boulangerie* one finds bread and some cakes, but for most pastries, one must go to the *pâtisserie,* and for candy to the *confiserie.* The *charcuterie* sells prepared meats such as sausages, prepared ham, and cooked chickens. The *boucherie* sells beef, veal, mutton and sometimes pork. The *laiterie* sells butter, eggs, milk and cheese. The *épicerie* is a grocery shop.

It is important to remember that in a store or at the open-air markets, the customers stand in line and wait for the merchants to wait on them. They indicate what they want, instead of getting it themselves, and the merchant gets it.

Un filet (a net bag) or *un large panier d'osier* is used to carry goods purchased at the market.

An open-air market is a series of booths set up to sell goods. There are food shops where one can buy meat or fish, cooked and raw; fresh fruit and vegetables; cheeses; and eggs. There are also open-air markets where one can buy clothing and such things as stamps for collectors. The food markets in any area are set up two or three times a week. Other kinds of markets usually are set up only once a week.

The French woman generally shops every day for that day's meals. She loves to *marchander* (bargain for) her purchases, sometimes for only a few *centimes.* This is impossible, however, in the larger downtown or chain stores such as *Les Dames de France, Les Nouvelles Galeries,*

Prisunic et Monoprix, or *Samartine* (Paris).

A *pharmacie* is a drugstore, but only drugs, medicines, cosmetics, and articles for personal hygiene are sold there. Food is not served in a French *pharmacie*.

Le bureau de tabac is a tobacco store. In addition to tobacco, one may buy stamps, candy, greeting cards, magazines, pocket books, and stationery and have letters weighed for postage.

Un kiosque à journaux is a small street newspaper stand.

Un disquaire is a seller of records.

Louvre is not only the name of the museum, but also the name of *un grand magasin* in the same section of Paris.

Les marchands de quatre saisons are street vendors. They are becoming much less numerous on the streets of Paris, but are especially plentiful in provincial cities.

Most *boutiques* and *petits magasins* are closed between noon and 2 p.m. but usually do not close in the evening before 7 p.m.

Flowers are important to French people. Throughout the year open-air flower stalls thrive in Paris. Among the 4,000 florists of France, more than 1,200 do a thriving business in Paris.

METTRE EN PRATIQUE

1. Collect pictures of stores and market places in France, identifying each.
2. Students should respond to cues or articles to be purchased, by identifying the place where the purchase would be made. Examples:

   Du lait
   De la viande
   Des timbres
   Un journal
   Du pain

EN VOULEZ-VOUS PLUS?

FILM
Alliance Francaise
1. *Le Marché* (8 minutes)

20. BUSINESS HOURS AND CUSTOMS

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 8, p. 80
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 12, p. 120

In France, business hours differ somewhat from those in the United States. Grocery stores open at 7 a.m. and close at 7 p.m. Offices open at 8 a.m. and close at 6 p.m. Every business house, except large department stores in some cities, closes at noon for two hours. Many stores are closed on Mondays. *Les grands magasins* or *les supermarchés* open at 9 a.m. and close at 7 p.m. Because of the late hours for ending their work, French people eat dinner at 8 p.m., and entertainment, such as the opera, stage plays, or the cinema, usually begins at 9 p.m. At the university, dances may begin after these events, sometimes as late as midnight, and continue until 3 or 4 a.m.

Because of the two-hour period for the noon meal, French life is geared differently. The day ends much later, and dinner is never served before 7:30 or 8 p.m. In Paris many business people, workers and students have their *déjeuner* in *cantines* or *snack-bars*, but many still return home.

Factory workers generally work eight or nine hours per day, plus the two-hour "lunch" period. School teachers teach from 8 to 11:30 a.m., and from 2 to 5 p.m., except Thursdays in the elementary school.

METTRE EN PRATIQUE

1. Draw typical "hours of business" signs for France and the United States. Examples: for the bank, department store, bakery, library, theater.
2. Write a letter to a friend telling about your first day at work in a *pharmacie*, an *épicerie*, a *supermarché*.

21. USING THE TELEPHONE

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 20, p. 88; Lesson 29, pp. 128-129
Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 6, p. 45
Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 11, p. 201
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 10, pp. 95-106

In addition to the familiar functions of the post office, in France one also finds other services as part of the PTT (Postal Services and the Telegraph and Telephone Company) in the post office. To make a local telephone call, it is necessary to buy a *jeton*, a small coin to be used in the telephone in place of money. For a long-distance call, an operator at a central desk will place the call, then direct the customer to a telephone booth when his call has gone through.

Dial the first three letters of an exchange, plus two sets of double figures—thus OBS 85-29. Public phones take *jetons*, or tokens (below). The cost is 37 *centimes* for the small *jeton* in post office and *Métro* phones and 50 *centimes* for the larger one in restaurants. After someone answers push the button "A" and talk. If no one answers and button "A" isn't pushed, your *jeton* is returned. At post offices, operators will place your call.

There are dial telephones in the large cities, but not in smaller towns and rural areas. To obtain phone numbers one consults *l'annuaire du téléphone*. To obtain addresses, streets and professions, one would consult *le Bottin*, a sort of "city directory."

In Paris, a telephone service called SVP *(S'il vous plaît)* furnishes information of all sorts to subscribers. This unique service is an information bureau, research center, interpreting service, message center, news bureau and answering service.

On making a telephone call, before asking *qui est à l'appareil*, one should identify himself: *"Allô, ici Mme Lenoir. Pourrais-je parler à Madame Servant?"*

METTRE EN PRATIQUE

1. Enact a play—make a phone call from a public phone in France.
2. Compare French and American telephone manners.
3. Collect pictures of representative French and American telephone instruments.
4. Compare available French and American telephone services.

22. VACATIONS

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 8, p. 35
Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 14, p. 161
Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 15, p. 289
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 20, pp. 243-259
McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 6, p. 94

Of vacations, one French young man has said: *"Mais le vrai sport national, le seul, c'est les vacances. D'été ou d'hiver, elles connaissent une vogue incroyable."*

Generally speaking, most people in business and industry have four weeks' vacation—the month of August. You should never plan to do much in Paris during that month for many businesses are closed and the city is half-deserted. One observer said that in August in Paris you can hear more people speaking English, Swedish, German and Spanish—but little French, for the Parisians have escaped!

The beaches along the *Côte d'Azur* are crowded, however. It is comparatively easy to rent an apartment or a villa on the sea or in the mountains and have a fine month of pleasure.

Le Week-end

Yes, the French have borrowed another word—*weekend!* Purists prefer *fin de la semaine.*

The institution of the "weekend" has become almost a ritual in Anglo-Saxon countries, and in northern Europe—regular, awaited, and an important part of existence. In the United States our calendar is being revised to put many holidays on Monday, for a "long weekend." Although the *weekend* is becoming more popular in France, especially in Paris, it has not yet reached the importance it has in the United States.

In France some stores and offices close at noon on Saturday—this is referred to as, *"faire la semaine anglaise"*—but students have classes all day on Saturday with Thursday free. Most food stores and department stores stay open on Sunday morning, and close on Mondays. Generally, then, the "day off" is scattered through the week.

Nevertheless, the traffic out of Paris at the beginning of the weekend, and back in at its close, is something frightful. Many Parisians now have country residences to which they escape.

Vacances Scolaires

Students and teachers have about two and one-half months of summer vacation, from July through September. Other special vacations include:

Fêtes de Noël et du Jour de l'An—begins about December 22 to January 3.
Mardi Gras—(occasionally) three to four days.
Fête de Pâques—two weeks.
May 1—comparable to American Labor Day.
May 8—student day.
Ascension (jeudi)—forty days after Easter.
July 14—comparable to American July 4.
November 2—Fête des Morts (World War II).
November 11—Armistice Day (World War I).

Children's Camps

Vacation camps have developed rapidly in France since World War II. The camps are run by private groups; churches; youth movements such as the Scouts; trade unions; national government agencies like the Family Allowance Fund or Social Security; and local government or school funds.

The *SEJS* helps camps finance construction and equipment and to train their staffs. It has also been granting allowances since 1959 which help underprivileged families send their children to the camp of their choice. The allowances are given solely on the basis of family income. Other types of vacation arrangements include the placement of city children with families in the country, day camps in the vicinity of large towns and *colonies maternelles*—camps for young children and their mothers.

Vacation Opportunities for Youth

French students have a summer vacation from the end of June through mid-September, with Christmas and Easter holidays, and workers generally have three weeks' paid vacation. As many young people like to spend their vacations traveling and in outdoor activities, hundreds of organizations have been set up to help them plan low-cost vacations.

One of the main organizations in this area is *Auberges de la Jeunesse*, which operates vacation centers as well as youth hotels. The lodges of the National Union of Mountain Resorts are open to young people at very low rates for winter ski weeks or summer mountain climbing. The five centers of the French Nautical Union have special programs with instruction in sailing or canoeing and building canoes and kayaks.

The *SEJS*, in addition to operating over 100 year-round or seasonal centers, gives assistance to private groups in the form of financial aid, installation or improvement of such facilities such as lodges, ski lifts and camp grounds, and it arranges for 50 percent group reductions in railroad fares. It runs several schools to train instructors in skiing, mountain climbing, water sports, etc. Most of its training programs are open to people over eighteen who want to make a career of teaching sports or working with private groups.

One of the most important types of *SEJS* aid consists of vacation grants for outdoor activities. The *SEJS* has organized two-week sessions for mountain climbing or boating and paid for most expenses. It has winter ski weeks, for which a low fee is required, and it pays for travel and lodging expenses, equipment rental, ski lessons, lift tickets and accident insurance.

We must note that in French *les vacances* is always used in the plural, whereas in English (in the same sense) it is in the singular. *Un congé* is a short vacation, a "break," or a "day off."

METTRE EN PRATIQUE

1. Enact a play describing a French student's last vacation.
2. Prepare a map of France and the United States, locating favorite vacation areas and describing their activities.
3. Establish a comparative list of French and American school holidays.

EN VOULEZ-VOUS PLUS?

BOOK

1. Bauer, *Panorama de la France moderne* (pp. 177-194)

FILMS

Alliance Française

1. *Alouette répond toujours* (17 minutes)
2. *Partons en vacances* (6 minutes)
3. *Sud-Express* (23 minutes)

23. TRANSPORTATION

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 11, pp. 48-50

Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 12, p. 133

Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 5, p. 73

Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 20, p. 243

Le Train

Paris is the center of a vast network of transportation which extends to each of the 95 *départements.*

La Société Nationale des Chemins de Fer Français (SNCF) directs all French railways, nationalized since 1937. Every car *(voiture)* and baggage-car *(fourgon)* bears the letters *SNCF.* The *SNCF* trains, both *Michelines* (autorail trains of one or two cars) and *rapides* are known for punctuality and rapidity of service. According to its speed, each train is classified *omnibus, express,* or *rapide.* The *omnibus* stops in practically every station, the *express* stops less often, but the *rapide* makes runs only between large cities. The trip between Paris and Lyon (about 320 miles) is made by the extremely rapid *Le Mistral* in four hours. Long-distance trains contain a *wagon-restaurant* and for night trips, *des wagons-lits.*

There are two classes of travel on a French train. The first-class costs more, and there is room for six in a compartment (some modern trains have American-style cars). The seats are upholstered. The second-class compartments sometimes have wooden seats and accommodate eight people. Because the second-class cars are less expensive, they are usually filled, and people stand in the corridors. The first-class compartments are rarely full.

A car on a French train has a long hall on one side and on the other side a series of rooms or compartments with two seats facing each other. There is space for three or four people on each seat, depending on the class. Each compartment can be closed off from the hall by a sliding glass door. There are blinds that can be drawn at night to close off the compartment.

The railroad ticket must be shown to the gatekeeper and punched by him before the bearer enters the train area. It is shown to the ticket taker on the train, and then given at the place of destination to the gatekeeper when the passenger leaves the train area. If a passenger has misplaced or lost his ticket he must buy another.

A platform ticket is required of every person who goes past the gatekeeper into the train area to wait for trains with friends. It costs very little.

Compared to American prices, all French railway services are extremely inexpensive.

L'Avion

Paris is well served by many airlines, both within France and to all points of the world. Since the distances between French cities are relatively short and the comfort and speed of the trains are excellent, it is usually more convenient to use the rapid trains within France than to go to all the trouble of a trip to the airport.

Air France, the French airline, ranks among the great lines of the world. The airports of Paris are located at *Bourget* (north) and *Orly* (south).

L'Autobus

Bus service is frequent and swift in all of the large urban centers, with service at ten-minute intervals in most places. The typical Parisian bus has a distinctive rear platform. *Les tramways* disappeared from Paris a number of years ago. *Les autocars* travel between cities, like the Greyhound bus.

The network of buses *(l'autobus)* is almost as well developed as the *métro* of Paris. Bus stops have posts with the number of the buses that stop there. There is also an

automatic dispenser of numbered slips of paper: take one and stand in line. When the bus comes in, the conductor will call *"priorités"* and the disabled, the blind, and pregnant women will board first. Others then board according to their numbered slips. You buy your ticket book from the conductor. The map posted in the bus shows the number of segments to your destination; give the conductor that number of tickets and he will stamp them. Keep your tickets in case an inspector asks to see them. Press the bell in the middle of the car or near the exit to leave the bus. Watch for street signs for your destination; the conductor's shouts are not always intelligible.

Le Métro

Le Métro is the abbreviation which designates the metropolitan railways of Paris, the keen rival of subways of New York. *Les rames* (the trains) are generally composed of five cars, of which the middle car (painted red) is first-class. The word *gare* is reserved for full railway stations, so the stations of the *métro* are called *stations*. Station names and *correspondances possibles* (possible transfers) are always clearly marked.

Maps at all stations, on the platforms and in the cars, show routes and transfer points. At about one in three stations, there is an electrical route indicator. Press the button next to your destination and your entire route, including transfer points (called *correspondances*), lights up. Paris is built on a circular street plan, so it is often necessary to change trains, but the maps and signs at all stations will keep you straight. You buy tickets at a booth one flight down from street level, and these are stamped at the entrance to the train platform. Keep your tickets to show fare inspectors. A gate prevents people from reaching the platform when a train is approaching or standing in the station. When the train arrives, lift a car door latch and slide the double doors open. The *métro* serves all parts of Paris and it is practically impossible for the traveler to get lost, even tourists! Underground railways are now under construction in Lyon and Marseilles.

Whatever the means of public transportation chosen, travelers cannot help but be struck by the abundance and the clarity of the maps, diagrams and schedules that are available, both in the station and in the vehicles.

METTRE EN PRATIQUE

1. Describe a trip in France by train, bus, subway, plane.
2. Compare pictures and services of French and American trains.
3. Explain to a new visitor in Paris how to find his way in the *Métro*.

EN VOULEZ-VOUS PLUS?

FILMS

Alliance Française

1. *Construction du Paquebot France* (20 minutes)
2. *Contre la Montre* (22 minutes–world speed record)
3. *Et roule le monde* (26 minutes–auto industry in France)
4. *Feux sur la mer* (24 minutes)
5. *Naissance d'une locomotive* (26 minutes)
6. *Naissance d'un pétrolier* (20 minutes)
7. *Le pont de Tancaurille* (17 minutes)
8. *Constructions aéronautiques françaises* (slides)

24. CARS AND LICENSES

The automobile has become important to life in modern France, which ranks second in the world (behind the United States) in number of autos per family. There is today one auto for every eight inhabitants.

More French people are buying cars today as credit has become popular nationwide and the standard of living has improved. Generally, small cars with stickshifts are preferred, for a number of reasons: they are more easily maneuvered, they are more économical to operate (gas is expensive), and some French men say the small car is *plus nerveuse.* Few American cars are seen because of the high cost of gasoline *(essence),* high license fees and import duties. There are few automatic cars.

The most popular French cars are:

Renault, associated with Peugot
Citröen, associated with Fiat
SIMCA, associated with Chrysler

The French system of measuring horsepower differs from ours. *Une quatre chevaux* is approximately from 16 to 20 American horsepower. This would be written *une voiture à 4 CV. Chevaux-vapeurs* means "horsepower." The *vignette annuelle* (license fee) is determined by the horsepower of the car.

Le permis de conduire (driver's license) is issued for life, except for *infractions graves.* The license is usually obtained by attending a driver-training school *(auto-école)* which handles the formalities after giving the written and the driving test. The license may not be obtained before the age of 18.

Immatriculation de Voitures

A typical French license plate looks like this: 2345 GF 13 (the *13* indicates the *département* in which the auto is registered. In this case, *13* is for *Les Boûches du Rhône.*)

Other Vehicles

In addition to the many bicycles seen everywhere, in recent years *motocyclettes (motos), vélomoteurs,* and *scooters* are becoming very popular. The increase of mobility in France has been revolutionary. The bicycle, the motorcycle, the motor scooter and the car have all liberated the French family and French young people from the old, confined circle of the village, the small town or even the isolated Paris neighborhood. Once a country of cyclists, France now has half as many cars as bicycles, and the number of cars is rising while the number of bicycles is falling.

Many Frenchmen in the cities have always made a practice of keeping in touch with the place their family came from. They often own a rather primitive house in their ancestral village, and they take their holiday among quite remote kinsmen. But more and more the holiday season produces a universal migration, mostly during the month of August, with people moving from every part of France to every other part.

METTRE EN PRATIQUE

1. Identify the *départements* from a series of auto license plates.
2. Collect pictures of the most popular French cars and compare with American cars.

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 11, p. 48
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 6, p. 47
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 5, p. 74
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 13, p. 136-139; Unit 14, p. 149
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 6, p. 93

25. STREETS, ROADS AND HIGHWAYS

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 11, p. 48
Harcourt, Brace and World, *A-LM French,* 1st ed.: Unit 7, p. 61
Harcourt, Brace and World, *A-LM French,* 2nd ed.: Unit 15, p. 290
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 15, p. 58
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 6, p. 94

France has a highly developed network of national highways, but as in the United States, they are scarcely sufficient to meet the needs of modern travel.

The *grandes routes* are marked off with kilometer stones, beginning with a small bronze plaque which is located in the center of the square in front of the Notre Dame Cathedral in Paris. *Une route* is a wide highway, generally stretching between large cities. *Un chemin* is a smaller, narrow road. The important roads are numbered, as in the United States, e.g., *Nationale 7. Une autoroute* is the equivalent of a freeway. There are still few *autoroutes.* Those in existence link Paris with the four corners of France.

French roads are sometimes dangerous and filled with curves *(virages),* but extremely beautiful. The traveler who is not rushed can pass through numerous, tiny villages, the real France.

En Ville

Une rue is a paved or blacktop street.

Une avenue is usually a wide, important street.

Un boulevard is wide, usually encircling the city. One finds *des boulevards* even on the great national highways.

Une place is a square, e.g., *Place d'Italie. Une alleé* is a very small street, usually in rustic areas.

Un quai is a street running along the edge of a river or canal, e.g., *le Quai Conti* in Paris.

Une traverse is a very small and narrow street often ending in a *cul-de-sac.*

La Circulation

Generally, traffic regulations are similar to those of the United States and Canada. There are, however, some significant differences, and motorists would do well to memorize them, as well as note the meanings of the road signs. There are no speed limits in France except those clearly marked (in kilometers) in built-up areas and on weekends, when speed on open highways is restricted to 56 miles (90 kilometers) per hour. The weekend limit is a recent development, put into effect because France has the highest per-car death rate in the world.

Blowing horns in Paris is forbidden except for a real emergency. In traffic circles as elsewhere, cars which enter from the right have priority.

Visitors to France are amazed by the thousands of bicycles that weave in and out of the traffic in the larger cities. When you travel in the provinces on one of the beautiful tree-lined highways, you still see oxen pulling small carts or working in the fields.

All along the roads one finds interesting signs calling for prudence on the driver's part:

Boire un petit coup, casse-cou.
Votre voiture est sobre. Faites comme elle.

Signalisation (Traffic signs)
Signaux sonores interdits, do not sound horn
Sens interdit, no thoroughfare
Stationnement interdit, no parking
Limite de vitesse (40 kilomètres à l'heure), speed limit (25 m.p.h.)
Danger, danger
Sens unique, one-way street
Chaussée glissante, road slippery when wet
Virage à gauche (à droite) interdit, no left (right) turn
Stop, stop

Les Quatre Points Cardinaux (Compass points)
nord, north
sud, south
est, east
ouest, west

Le stationnement (parking) is a grave problem in Paris, as in all large cities. In Paris and in large provincial cities there are now *zones bleues.* On streets thus marked, there is a time limit on parking which changes with the hour of the day. There are no parking meters nor fees for parking. The motorist places, in the car and next to the windshield, a rotating disk which shows the hour of his arrival.

Une contravention is a parking ticket. If an auto is left overtime in a restricted parking area, the *agent de police* will leave a ticket each time he comes around, as long as the auto remains.

METTRE EN PRATIQUE

1. Identify French road signs by the symbols used.
2. Explain American traffic rules to a visitor from France, in terms of his own rules.
3. Make a chart with pictures comparing the different types of streets and roads in France and in the United States.
4. Convert American traffic signs to the French equivalents. Make an illustrated chart of both.

26. SYMBOLS OF FRENCH LIFE

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 19, p. 85
McGraw-Hill, *Learning French the Modern Way,* 2nd ed.: Lesson 14, pp. 263-265; Lesson 15, pp. 280-283

Chantecler

Chantecler, le coq gaulois, became important in France as a symbol of the French Revolution, when it appeared as the national emblem on flags, standards, etc. Its origin is uncertain. The Gauls did not employ the emblem of the cock on their standards. Confusion may have been caused by the Latin word *gallus* which means both *coq* and *Gaulois.* Though during the Revolution *le coq* appeared on flags, it disappeared during the Empire, and reappeared in 1830, and was suppressed again by Napoleon III. It is today something of an unofficial symbol.

Marianne

Marianne was a familiar name, after about 1854, for the republican form of government and, by extension, for the French Republic. It was the password of a secret society formed after the *coup d'état* of 1851 with the object of overthrowing the government and re-establishing the Republic. Members underwent an elaborate ceremony of introduction and initiation, one of the questions asked being *"Connaissez-vous Marianne?"* Various suggestions as to its origin have been made: that the name is a mystical translation of the words *République démocratique et sociale,* or that its origin goes back to the terror and a republican *fête* held at Montpellier, when the Goddess of Reason was impersonated by a *Marianne* (the local term for a woman of easy virtue). The incident was seized upon by adversaries of the Republic and was not allowed to drop. It had reached Paris at the time of the 1848 Revolution.

Marianne is often portrayed as a French woman wearing the *bonnet phrygien avec cocarde* (ribbon knot) *tricolore.* She has been an official symbol of the French Republic since the Revolution of 1789.

It is interesting to note that the French symbol is a woman, whereas the British and American national symbols are men—*John Bull* and *Uncle Sam.*

Le Drapeau Tricolore

Le drapeau tricolore was adopted in 1789, and has been the French flag ever since. The three colors—blue, white and red—are the same as those of the American flag, but in reverse. The blue and red represent the colors of Paris, and the white is for majesty. They are said, as well, to represent *Liberté, Egalité et Fraternité.*

La Légion d'Honneur

La Légion d'Honneur is an order founded by Napoleon. It is the highest decoration that a Frenchman can receive from his government. The French have always demon-

strated an interest in decorations–especially in the Legion of Honor.

The French Revolution, refusing every distinction that was concerned with former regimes, abolished all former orders and showed little interest at first in replacing them with a new one.

Napoleon, while he was *Premier Consul* became interested in a new order and declared (in speaking of the future *Légion d'Honneur*): *"Il faut des signes extérieurs. Il faut un culte au sentiment religieux, il faut des distinctions visibles au noble sentiment de la gloire. Je donnerai cette décoration à l'homme qui aura le mieux servi dans l'armée et dans l'Etat, ou qui aura produit les plus beaux ouvrages. Les soldats, ne sachant ni lire ni écrire, seront fiers de porter la même décoration que les savants, et ceux-ci attacheront plus d'importance à cette récompense car elle sera la même que pour les braves."*

After a period of concern with other matters, he then decided to institute the *Légion d'Honneur*, and the law was voted in August, 1802. Napoleon declared: *"Sont membres de cette nouvelle institution tous les militaires qui ont reçu des armes d'honneur. Peuvent y être nommés les militaires qui ont rendu des services majeurs à l'Etat dans la guerre de la liberté; les citoyens qui, par leur savoir, leurs talents, leurs vertus ont contribué à établir ou à défendre les principes de la République ou fait aimer et respecter la justice."*

The decoration did not appear until July, 1804. Now French Emperor, Napoleon decided to institute a decoration of a new type, attached to a red silk ribbon or a narrow red silk ribbon to be worn on the lapel. The star in the decoration is of silver or gold, according to the grade of the honor.

The Legion of Honor now has its own Palace, the former *Hôtel du Prince de Salm*, which contains the supreme tribunal, museum and archives. The Legion contains different orders–*Chevaliers, Officiers, Commandeurs, Grands Officiers*, and *Grands-Croix*.

The motto of the Legion of Honor is *Honneur et Patrie*.

Fleur de lis

The *fleur de lis* is a symbol that characterized the coat of arms of the former kings of France. It is still often seen as a French symbol, possibly more out of France than within the country.

METTRE EN PRATIQUE

1. Make a list of people who have received the Congressional Medal of Honor in the United States, and of French people who have received the *Légion d'Honneur*.
2. Draw pictures of *le coq gaulois* and *Marianne*.
3. Collect samples of the use of French symbols in printed materials.
4. Draw and explain the French and American flags.

EN VOULEZ-VOUS PLUS?

BOOK

1. Wylie, *Les Français* (pp. 331-339)

FILM

Western Cinema Guild

1. *Days of Our Years* (1903-1950)

27. COLORS

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 4, p. 63
Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 5, p. 33
Harcourt, Brace and World, *A-LM French*, 2nd ed.: Lesson 12, p. 224
Holt, Rinehart and Winston, *Ecouter et Parler:* Lesson 12, p. 120
McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 11, pp. 200-201

By using a prism we can break up a ray of light into approximately six primary colors like the rainbow. These colors, however, are a continuum and blend imperceptibly into one another, producing an infinite number of tones. We can use dyes and pigments to color cloth, wood, paper, and other materials. These pigments can also be mixed to form so many shades that no language has enough words to designate each one. The teacher can at this point illustrate the insufficiency of language to express colors and the lack of agreement between observers by several experiments. He may choose a red, blue, or green article of clothing and have everyone write down what color it is. Disagreement, because of the many shades of red, blue, or green, will be enormous. Then he may show a dozen different pieces of colored paper, one at a time, instructing the class to write down in one word the color of each paper. He will purposely include two or three shades of red, for instance, to show that the majority use "red" for quite a large range of colors that are, in fact, very different. He may then illustrate, by holding several shades of red together, that the difference appears much greater when together than when shown at different times. He may also ask for a list of terms that will suitably describe every basic color. He will invariably elicit purple, blue, green, yellow, orange, red, black, white and brown. All other color terms are non-essential or subordinate; they merely designate shades of these basic or fundamental colors. We might term these nine fundamental terms *chromemes* and all other items *allochromes* by analogy of *cultemes* and *allocults*.

The only way paint companies can reproduce a given color is by having color disks with a certain number of degrees of certain basic colors, say 60 degrees of blue and 300 degrees of yellow. They put this disk on a machine and spin it until the colors blur together, producing the combination they want. Reproducing an exact color is not easy, as you know if you have ever tried to match the paint on a car when one fender has to be repainted. Another difficulty is that no one knows for sure whether or not he sees the same color as everyone else. Color-blind people see no color at all or only certain colors. The problem that interests us as language students is that not all languages divide the color spectrum the same. Obviously our basic colors–purple, blue, green, yellow, orange and red–don't begin to name all the possible shades. However, some languages designate only two basic colors, the red-orange-yellow range and the green-blue-purple range. Other languages have more basic colors than English. Fortunately, the two languages we are studying–French and English–are quite similar in their designation of colors.

The basic colors are: *bleu, blanc, rouge, vert, jaune, noir, orange, violet, marron* (brown).

Colors that describe hair:

bruns
châtains (clairs et foncés)
blonds
roux (rousses)
gris (ou blancs)
grisonnants (salt and pepper: *Elle a les cheveux grisonnants.*)

Colors which describe eyes:

bleus
noirs
marrons ou noisettes
verts
pers
gris

The suffix *-âtre* is added to colors to indicate a nuance (comparable to the English suffix *-ish* (reddish):

grisâtre
verdâtre
olivâtre
rougeâtre

Modifiers to indicate intensity of shade:

foncé, deep *(bleu foncé, rouge foncé)*
clair, clear *(bleu clair)*
pâle, pale *(orange pâle)*
vif, bright *(rouge vif, jaune vif)*
moyen, medium *(bleu moyen)*

The suffix *-i* means "rendered discolored":

bleui, bl.ed
rougi, reddened
jauni, yellowed
blanchi, whitened
noirci, blackened

Two other other convenient color terms are *multicolore* and *neutre*.

Various shades and colors include:

cannelle, cinnamon
ivoire, ivory
chocolat, chocolate
jaune, yellow
jaune citron, lemon-colored
jaune canari, canary yellow
jaune d'or, goldenrod
ambre, amber
un teint de lis, indicates a very white complexion (usually a compliment)
un teint laiteux, indicates milk-white complexion
un teint mat, indicates a light-olive complexion
un teint foncé, indicates a dark-olive complexion
un teint bronzé, indicates a tanned complexion
un teint cuivré, indicates a dark, reddish complexion, as American Indian
un teint terreux, earth-colored, sickish
un teint livide, white, ready to faint
bleuté, slightly blue
cramoisi, crimson
carmin, carmine
bleu ciel, sky blue
ocre, brownish-yellow earth color
arc-en-ciel, rainbow-colored
doré, golden
gris acier (gris métallique), metallic gray
écossais, plaid
verte eau, water green
émeraude, dark green (emerald)
vert pétrole, dark blue-green
argent, argenté, silvery
pourpre, dark red
mauve (lilas), darker than lavender (bluish tone)
violet, purple (reddish tone)
lavande, lavender
beige, light brown
vermillon, vermillion
cuivre, copper
corail, coral
pommelé, (refers to horses) grey and white spotted
tigré, like a tiger
fauve, reddish brown
alezan, red (for horses)
un ciel de plomb, a leadened sky
un teint plombé, (complexion) lead colored, usually from tiredness

It is evident that color terms in both English and French are vague and inexact: *cherry red, mustard yellow, rose*, and other terms using some object as a model for a color are inexact because cherries, mustard, roses, etc., are not always the same color. If we agree that *cherry red* will be the color of a Bing cherry and not a Royal Ann, that agreement is completely arbitrary. Other color terms are inexact because of the many shades involved. We make fairly (though not absolutely) clear distinctions only at breaks in the continuum, such as from red to orange, even though there may be more actual differences between two shades we call *red*. It is possible that our perception isn't even as good when distinguishing shades of what we call one color simply because of the limits our very language imposes on us. Possibly childhood training is responsible: if a child calls orange "red," he is immediately corrected. He has missed a *chromeme (cf. phoneme and culteme)*. But, if he calls crimson, vermilion, scarlet, ruby or maroon "red," he is smiled upon. He is aware that in *English* these are *allochromes*, or variations of a single *chromeme*. He may be perfectly conscious that the various shades of red aren't the same, but he knows that one word suitably covers the entire gamut.

METTRE EN PRATIQUE

1. Identify all the colors you can see from where you are now sitting.
2. Draw a French color chart, and illustrate, for a paint store or a home furnishing store.

28. RADIO AND TELEVISION

Concept to be found in the following texts:

Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 2, p. 10
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 9, pp. 85-88
McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 5, p. 73

Almost every French family owns *un poste de radio*, and listens regularly to *le journal parlé* for political, social and sports news. Other programs are popular, but radios hardly run hours on hours as American radios. Most people listen to a certain program and then turn off the set.

Many people in France use the expression *la radio*. However, *TSF* is also widely used. This is an abbreviation for *télégraphique sans fil*, which has become a feminine word. There is much confusion in usage, too, between *LE radio* and *LA radio*.

La R.T.F. (la Radiodiffusion-Télévision Française) is an organism of the State, under the authority of the Ministry of Information. No commercials interrupt the programs, except for reviews of books, films, concerts and plays. Every family is required to pay an annual tax on their set. There are three *chaînes* (channels): *France I, France II* and *France III*. The first two are widely popular for the general public and the third presents lectures, serious music, etc. On Sunday mornings (on *III*), in succession, French viewers may see a Catholic mass, a Protestant service and a talk by a Free Mason. Educational programs for sick or hospitalized students present official programs. In addition there are five other *chaînes* on the borders of France which are not under government control.

While almost everyone has a radio, television sets are still something of a luxury. The *poste récépteur de télévision* or *téléviseur* (television set) is becoming much more common in French families, even among working families in the middle salary range.

There are few programs in the afternoon. At noon there is a program of national and international news and usually another thirty-minute program. By 2 p.m. the set is silent, except Thursdays when there are programs for children. Programming begins again at 6 p.m. and lasts until midnight.

Many French parents are still not convinced of the value of television for their children.

There are two nation-wide educational radio networks, *France-Inter* and *France-Culture*, that have special programs for young people. For example, each morning the program *Inter Service Jeunes* broadcasts five minutes of news of interest to teen-agers. On Thursdays, a day off from school in France, there are several children's programs like *Partons à la Découverte* and *Allô, Allô, Ici Jeunesse*. Radio stations play much of the favorite teen-age music--jazz, rock and roll, etc. Other programs have contests for children and teen-agers.

There are also many audience-participation programs for children on television, usually on Thursdays or in the early evenings. In addition to quiz contests, these programs interview sports and entertainment stars and show short newsreels and cartoons.

METTRE EN PRATIQUE

1. Compare American and French daily television schedules.
2. Enact a play giving the evening news in France.

29. LES FETES ET LES ANNIVERSAIRES

Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 8, p. 34
Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 13, p. 149
Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 7, p. 117; Unit 13, p. 243
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 7, pp. 58-66
McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 11, p. 280

Every calendar indicates, for every day of the year, the name of a saint whom the Church honors on that day. Every person who bears the same first name celebrates, then, his *fête*, sometimes even more than his *anniversaire* or birthday. In many religious families, though, the name of the child is chosen for the saint of the day of his birth, so both fall together. When a French person says, *C'est ma fête*, he could be referring to the day of his patron saint or the anniversary of his birth. Parents sometimes wish their children *Bonne fête* as well as *Bon anniversaire*.

Birthday parties are not usually the custom for French children. The celebration is more a family affair, with small gifts given to the honoree.

Les Fêtes

The French word *fête* applies not only to celebrations of a personal and religious type, but also to a public holiday.

French holidays have many and various origins and meanings. Some of them date back many centuries before the conquest of Gaul by Julius Caesar; the majority are fundamentally religious, dating from the Christianizing of Gaul. Through the years were added a number of national holidays commemorating important historical events in the history of the French nation. Some of the holidays still celebrated in several regions of France are unknown in others; moreover, there are also local holidays celebrated only by certain villages and guilds.

The most characteristically French holidays can be

divided into two categories: official legal holidays and recognized, but not legal holidays.

A few of the legal holidays have the same origins or meanings as those in America: January 1, Easter, Christmas, traditional or religious holidays. Others are more particularly French. *July 14*, the national holiday is comparable to July 4, Independence Day. *May 1*, may be compared to Labor Day. *November 11, Armistice Day of World War I*, corresponds to Veteran's Day.

Le Premier de l'an, January 1 (Legal holiday)

The New Year is traditionally observed by visits and exchanges of gifts with relatives and friends, accompanied by the French greeting of a *bonne et heureuse année*, or *bonne année, meilleurs voeux*. The festivities begin the evening of December 31 with a gala supper, and the dining room is decorated with mistletoe, the sacred plant of the Gauls.

It is the custom, on the stroke of twelve midnight, for all the guests to kiss one another under the mistletoe.

Le Jour des Rois, January 6 (Not a legal holiday)

This holiday, originally commemorating the baptism of Christ, became in the fourth century the feast recalling the Savior's manifestation to the Gentiles as well as the adoration of the three Magi. Gaspar, Melchior and Balthazar, came from Bethlehem as bearers of gifts, Christ's birth date having been set for December 25. It is not a public holiday and its religious character is marked by the fact that only at this time are the figurines of the three Magi placed in the mangers of the churches and homes. The custom on this day is to share among family and friends the *galette des rois*, or kings' cake, which contains a bean. The person who finds the bean in his portion of the cake becomes king (or queen) of the evening and must choose a mate from among the group. The king must give a gift to his queen.

Candlemas, February 2 (Not a legal holiday)

This day commemorates the Purification of the Virgin and it is the custom in the countryside to bring home from the church a blessed candle which will protect the home during the coming year. It is observed in all the homes by the making of *crèpes* or pancakes, made from a semi-liquid batter of flour diluted with water or milk, beaten together with eggs, and which must be flipped as high as possible in order to pan-fry them on both sides. Flipping the pancakes while holding a gold piece in the left hand assures happiness and riches for the entire year. The farmers say that to toss the first pancake successfully over the wardrobe portends a great abundance of wheat for the coming harvest.

Le Mardi-Gras (Not a legal holiday)

Le Mardi-Gras (Shrove Tuesday) is the day before the beginning of Lent. It is the occasion for costumed celebrations, parades of masks and floats in the streets of the cities under the supervision of a huge puppet, His Majesty King Carnival. Following an age-old tradition, His Majesty is burned on the public square on Ash Wednesday. The parades are especially picturesque in Northern France and on the Riviera. In Nice, on this day, there is a big parade of floats and a Battle of Flowers on the avenue which borders the beach.

Le Premier Avril, April 1 (Not a legal holiday)

This is the day of the "April Fish" for it coincides with the sign of the Zodiac which is *Pisces* (the Fish). The origin of this holiday goes back to a statute of Charles IX which restored January 1 as the official beginning of the year instead of April 1 as it had been heretofore. This changing of the calendar confused many people at the time and gave rise to exchanges of false greetings and gifts. April 1 has lost much of its importance and is now principally an opportunity for children to play pranks and to receive candy and chocolate fish.

Mi-Carême (Mid-Lent, not a legal holiday)

This holiday, which always falls on a Thursday, halts Lenten fasting, and is an occasion for popular celebrations comparable to those of Shrove Tuesday, with disguises, parades and costume balls.

Pâques (Easter Sunday and Monday, legal holidays)

Easter is essentially a religious holiday, observed by a Solemn High Mass, during which bread is blessed and distributed. The bells, which have remained silent since Good Friday, again ring out joyously. Tradition says it is because they are returning from Rome laden with many gifts: Easter eggs and chocolate objects which they have hidden in the fields, gardens and in the homes. As soon as the bells begin to peal, the children rush out in search of the gifts fallen from Heaven. In some French villages, the choirboys and other young people go from house to house asking for either fresh or cooked eggs.

La Fête du Travail, May 1 (Legal holiday)

This is a holiday with many meanings: it is the first day of the month devoted to the Virgin Mary; Labor Day; and the Day of the Lilies of the Valley, a flower which, when presented on this day, brings good luck to all. It is sold everywhere on the street corners.

La Fête de la Victoire, May 8 (Not a legal holiday)

Commemoration of the signing of the German surrender at the end of World War II is celebrated with military ceremonies and parades.

L'Ascension (Legal holiday)

This holiday was originally a religious one, occurring on Thursday, forty days after Easter. Today it commemorates the memory of Joan of Arc, became a national holiday in 1919, and was set for the second Sunday in May. There are many religious ceremonies in all the cities of France, but especially in Rouen, Orléans, Paris and Vancouleurs.

La Pentecôte, 7th Sunday after Easter (Legal holiday)

La Pentecôte is a solemn holiday commemorating the appearance of the Holy Ghost before the apostles. It is observed by solemn ceremonies in the churches, the blessing of the baptismal fonts and by First Communions. It has recently become the occasion for an annual pilgrimage to Chartres by thousands of barefooted students from Paris in memory of the dying wish of the poet *Charles Péguy*, who died in World War I.

La Fête des Mères, May 27 (Not a legal holiday)

This is a recently-inaugurated holiday, and is primarily the occasion for gift-giving by children to their mothers.

Fête de Saint Jean, June 24 (Not a legal holiday)

This holiday recalls many traditions: the birth of St. John the Baptist, and the commemoration of the very ancient rites of the sun worshippers. June 24 is the longest day of the year and it is celebrated by bonfires and dances in the countryside and in the mountain districts. Custom requires that engaged couples and newlyweds jump over the fires to insure a year of happiness. This is also the shepherds' holiday and, in certain regions of France, processions are organized and led by a little boy dressed as Saint John in a sheepskin, leading a ribboned lamb, and followed by children dressed as shepherds and shepherdesses with crooks in their hands.

La Fête Nationale July 14 (Legal holiday)

July 14 is France's national holiday. It commemorates the capture of the Bastille, the French royal prison by the Parisian populace on July 14, 1789, and is the reaffirmation of the principles of the motto: *Liberté, Egalité et Fraternité.*

This day is observed all over France with impressive military parades, illumination of public buildings and monuments, and with magnificent displays of fireworks. The French people organize street dances on the public squares of all the cities and towns and dance all night from the 13th to the 15th. All the streets are decked with bunting and small Arches of Triumph made of branches are erected in the villages. It is also customary in these villages, on the night of July 13, to hold a torchlight parade with the help of the local firemen. The procession is led by the brass bands of various groups and is followed by the villagers carrying lanterns and torches.

L'Assomption, August 15 (Legal holiday)

This feast day commemorates the ascension of the Virgin Mary into Heaven and is observed by religious ceremonies and processions in the flower-decked streets.

Le Jour de la Toussaint (All Saints' Day), November 1 (Legal holiday)

This is a day of commemoration for all those saints not included in the liturgical calendar and is primarily religious. *La Toussaint* is followed by *Le Jour des Morts, November 2,* which corresponds to the American Memorial Day. This is the day when everyone goes to decorate the tombs of their loved ones with flowers, and it is commemorated by both municipal and military ceremonies at the Arch of Triumph. Since World War II, ceremonies are also held at the various execution sites of the victims of the Nazi occupation.

L'Armistice, November 11 (Legal holiday)

This holiday recalls the signing of the armistice of World War I, and is commemorated by official ceremonies and military parades.

La Fête de Sainte Catherine, November 25 (Not a legal holiday)

This is essentially a Parisian holiday in honor of all the young girls who have reached the age of twenty-five. The legend is that Saint Catherine bestows her graces on these young girls in order that they may find a husband in the coming year. The holiday is principally observed by the many Parisian fashion houses and dressmaking establishments. The young seamstresses celebrate it by a mass of the *Catherinettes,* followed by various receptions and dances at which they wear the famous fancy bonnets made especially for the occasion.

La Fête de Saint Nicholas, December 6 (Not a legal holiday)

This feast day is especially celebrated in Eastern France where it has gradually replaced Christmas in the giving of candy and gifts to children. This is the day when the good little children receive toys from Saint Nicolas and the bad ones receive scoldings from *le Père Fouettard,* or the "bogyman."

Noël, December 25 (Legal holiday)

Noël! Christmas! The little French children gazing at the shop windows are as excited as are children all over the world at this time of year. In all Christian countries Christmas is both a solemn and a joyous occasion. Yet, though there are similarities in the celebration, each land adds its own tradition which make Christmas a holiday unique to that particular country.

Sometimes even within a country customs differ. Such is the case with France where traditions vary from region to region.

Christmas Celebrations Through the Ages

Christmas customs, originating in the Orient, were introduced into France by the Romans. *Rheims,* which had known Rome's triumphs, was the scene of the first French Christmas celebration when, in 496, Clovis and his 3,000 warriors were baptized. Then other important events took place on Christmas day in the following years. *Charlemagne* "crowned by God, the Great and Pacific Emperor", received the crown from the hands of Pope Leo III on Christmas day in 800. In 1389 the crowd shouted *Noël!* in welcoming *Queen Isabeau* of Bavaria to the Capital. Until the end of the Middle Ages, Christmas marked the beginning of the official new year in many French provinces.

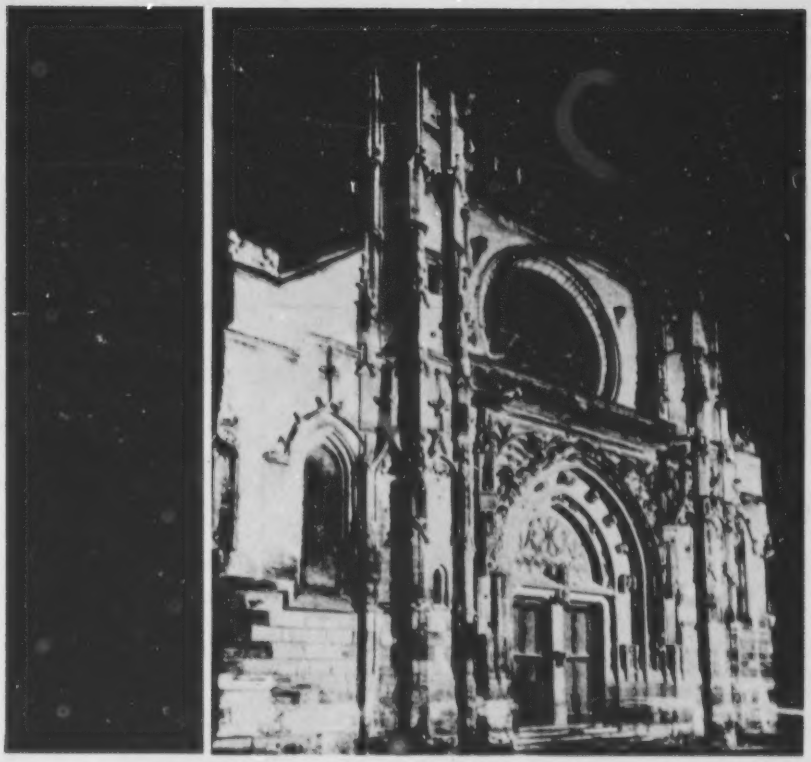
Christmas Trees

The fir tree was first presented as the holy tree of Christmas in the city of *Strasbourg* in 1605. It was decorated with artificial colored roses, apples, sugar and painted angels, and symbolized the tree in the Garden of Eden. In 1867 the first Parisian Christmas tree was seen when Napoleon III planted it to amuse his son.

In France Christmas trees are now very popular and are seen in many homes and public places. They often make up part of beautiful window displays in department stores. Decorations for the tree are shiny colored glass balls, tinsel called *cheveux d'anges,* and artificial snow. Formerly gifts, candies and fruit hung from the branches. Often a star is placed at the top of the tree reminding one of the star that guided the shepherds on the nativity night. Today gifts are placed under the tree or in shoes left by the fireplace rather than in stockings as in the United States. Boots are often used in place of shoes to give room for more presents.

Pere Noël

Legend has it that *le petit Jésus,* sometimes called *le petit Noël,* goes down the chimney to put presents in the shoes of good children. Today he is replaced by *Père Noël* who seems to be a transposition of Santa Claus whose day



is normally the 6th of December. In Alsace and some other parts of France, *Père Noël* is accompanied by *Père Fouettard* who gives naughty children a whip instead of toys.

Frequently in places such as city halls, schools and orphanages, around Christmas day there is a celebration during which *Père Noël* appears in person and brings toys, says a few words to the children and listens to songs and poems they have prepared especially for him.

La Crèche

Another custom is that of the manger, *la crèche*. The idea originated in twelfth century France in the form of liturgical drama. Some of the populace started to represent the scene of the Nativity inside the cathedral at Christmas time.

The first *crèche* was made by *St. Francis of Assisi* in 1223. He found an abandoned stable in the forest and put a statue of an infant on the straw. The animals nearby followed him. Soon he began to sing and all the townfolk came. This scene formed the first *crèche*. *Provence* was the first province to follow this example. The faithful formed a procession in costumes of the characters from the manger.

Today, the family arranges a manger on a small stage in a prominent part of the house. Children bring rocks, branches and moss to make a setting for the manger. Little terra cotta figures, known in Provence as *santons* or "little saints", are grouped around the manger to represent the Holy Family, the other characters of the story of the Nativity, the ox and the donkey, and the people of the village.

Since 1803 a special fair for the sale of the *santons* has been held in Marseilles during the month of December, but the true capital of the world of *santons* is the little town of *Aubagne*. The fabrication of *santons* has become quite an art and some little terra cotta figures are now real masterpieces.

The Midnight Mass, Yule Log and "Réveillon"

At midnight everyone attends the Christmas mass. In the ancient tradition, while the family was away, a yule log was left burning. In many parts of the country a meal was cooked over the fire from the log. This tradition has a pagan origin from the fire of St. Jean, a *fête du feu* which celebrated the winter solstice. Today the yule log tradition is still alive. In every French family a pastry is served for dessert in the form of a yule log.

When the family returns home after midnight mass, there is a late supper known as *le réveillon*. The meal varies according to the region of France. In Alsace, for example, the traditional goose is brought in on a platter and given the place of honor on the table. The Bretons serve buckwheat cakes with sour cream. Turkey and chestnuts are served in Burgundy. The favorite dishes of Paris and the Ile-de-France region are oysters and *foie gras*. The traditional cake in the form of a yule log is served almost everywhere.

Food is also given to animals at the *réveillon* but never at midnight, for there is a legend that at that hour they kneel and speak to each other. If anyone should look, he will be punished.

Young children usually do not attend midnight mass with their parents, but go to bed early to dream of the miracle of their Christmas gifts. They have reason to believe they will receive toys because their letters to *Père Noël* have been carefully written, in advance. Children drop these letters in special boxes placed in many stores. The management then takes steps to notify the parents about the contents of the letters. Letters dropped in mailboxes throughout Europe are forwarded to a special service of the Danish Tourist Office where they are answered. Sometimes letters are simply put in the shoes near the fireplace on Christmas Eve.

Historical and Local Customs

During the Middle Ages castle doors were left open Christmas night so that all who passed could dine with the lord of the castle. Minstrels, accompanying themselves on the lute, sang of the Nativity. Legends told around the fire on Christmas Eve are nearly all forgotten, but some of them have been transformed into fairy tales or fantasies. Such a story is that of the dancers condemned to dance throughout the year because their movements had turned the priest's thoughts during the midnight mass. Another such tale is the story of the little homeless match seller who, sitting in the snow on the sidewalk, struck all her matches in order to imagine Christmas in a house and died of the cold after the striking of the last match. Christmas, however, is the time of miracles, and the little girl was conveyed to Paradise by shining golden angels.

Alphonse Daudet, famous for his tales from Provence, wrote the story of a greedy priest who had to celebrate the three Christmas masses. His mind, however, was on the meal, the *réveillon*, waiting for him after the ceremony. The devil, who had taken the place of his altar boy, encouraged him to skip over portions of the mass. Later at the *réveillon* the priest ate so much that he died and his soul was taken by the devil. He was condemned to return every Christmas night and celebrate the three masses.

Local customs are numerous and varied but it is undoubtedly in Provence that one finds the most spirit in celebrating them. This is especially noticeable in the towns where a songfest precedes the midnight mass or in those where the *réveillon* is held in the snowy mountains. There are more solemn customs in Provence also. In many places shepherds offer a lamb on Christmas Eve. In the small village of *Solliesville*, the whole population gathers in order to take bread. Twelve children are selected as symbols of the apostles, each one to receive an offering of bread, meat and candies. Then a supper is offered to the important townsmen and their guests. During the mass, the characters of the manger are portrayed by people from the village.

One finds picturesque customs all over France, however. Children in *Bourgogne* put alms for the poor in little paper bags, the corners of which are lit. In that way the poor are guided to the money by the light. In the *Maritime Alps* there is a torchlight procession on skis to midnight mass. *Auvergne* on Christmas Eve presents the unique tradition of the Christmas candle. This candle is lit by the eldest member present at the celebration, and used to make the sign of the cross, then extinguished and passed on to the eldest son who does the same, and then passes the candle to his wife. The candle, finally given to the last born, is lit and placed in the middle of the table, whereupon everyone sits down to a delicious dinner.

Nativity, Miracles, Mystères. . .and Theater

During the Middle Ages the representation of the Nativity gave birth to the liturgical drama, given in the cathedrals at Christmas. These dramas recounted events in the life of Christ. Later the miracle plays developed which told of events in the lives of the saints, or how the saints influenced the lives of others. In the fifteenth century *Mystères* appeared. These mainly depicted the passion of Christ. In many cases they lasted over a period of days, and several hundred actors, all amateurs from the town, were used to perform them on the cathedral steps.

Around this time a secular drama was growing up using liturgical drama for its model. These were performed on public squares and recounted popular legends of the time as well as current events of the town. In this manner the French theater began.

Christmas carols were at first part of the liturgical drama and of popular origin; they appeared in the fifteenth century. Some well-known musicians like *Costeley* composed new airs from old themes.

Quite burlesque and full of verve at the beginning of the eighteenth century, Christmas songs came to include *gavottes* and *minuets* at the end of the century. The nineteenth century carols have a rather pompous character; the most famous is *Minuit, chrétiens* by *Placide Cappeau*.

METTRE EN PRATIQUE

1. Find out when your Saint's Day is. Describe how you would celebrate in France or the United States.
2. Collect pictures of French and American Christmas celebrations.
3. Compare the political holidays in France and the United States.

EN VOULEZ-VOUS PLUS?

BOOKS

1. Bauer, *La France actuelle* (pp. 135-139)
2. Bégué, *La France moderne* (pp. 213-216)

PAMPHLETS

(From French Cultural Services)

1. *Noël*
2. *French Holidays*

RECORDS

1. *Chansons de Noël* (Vanguard VRS-497)
2. *Christmas in France* (Capitol T10108)
3. *Joyeux Noël by Les Djinns* (ABC-Paramount ABC-397)

In the fine arts as a whole the French have been makers of taste for nearly a thousand years. The two great architectural schools of the Middle Ages, *Romanesque* (which the English call Norman) and *Gothic*, are superbly represented in France, and it was there that Gothic had its first and most perfect flowering. Gothic itself was a term of deprecation devised by Italian Renaissance scholars for what was known in the Middle Ages simply as "the French style"–a style that spread from France to England and Ireland, to Germany, Poland and Hungary. Its most notable expression is in the magnificient Cathedral of *Chartres*, which has the reputation of being the most beautiful example of Gothic in the world. The statuary and stained glass of Chartres, like those of the Cathedral of St. Stephen at Bourges, are among the finest achievements of the western world.

Romanesque

Architecture in France began with the edifices built by the Romans. They constructed theaters, amphi-theaters, baths, temples, bridges and aqueducts (some of which still remain after almost 2,000 years). The most beautiful vestiges of the Romans are found in the region of *Nîmes*, *Arles* and *Orange*.

After the Germanic invasions in the fifth century, there was a break of several centuries in the art of constructing beautiful buildings. It was revived by monks who desired beautiful monasteries and churches. Roman architecture achieved its apogee in the eleventh century. The churches constructed in this era have rounded arches, thick walls and somber interiors. There are beautiful Roman edifices at Caen where the tombs of *Guillaume le Conquérant* and his wife are located. The church of *Notre-Dame-la-Grande* at Poitiers is another famous example.

Gothic

At the beginning of the twelfth century, French architects discovered the use of pointed arches. This permitted them to add more windows, and to make thinner, higher walls. Until then, churches had been built in monasteries or in special pilgrimage areas, but the growth of cities at this moment in time led the architects to build churches for the cities. When a city became the seat of government for a

bishop, the church became known as *l'église cathédrale* (which comes from the Latin *cathedra*, the bishop's chair) or more simply as *la cathédrale*.

There are about sixty beautiful Gothic cathedrals in France. The most famous are those of *Chartres* (famous for its bell towers and stained-glass windows), *Reims* (known for its façade and portal, and for the fact that most kings of France were crowned there), *Amiens* (known for the height of its nave), and *Paris* (famous for its regal majesty and the massive ribs of its construction). Most of the cathedrals are called *Notre-Dame*, followed by the name of the city where they are found.

Beyond the cathedrals, there are beautiful churches in the Gothic style. *L'abbaye de St-Michel* and the *Sainte-Chapelle* (in Paris) are among the most magnificent Gothic constructions in the world.

Les Châteaux

During the Middle Ages, powerful nobles were almost the personification of the law in their provinces. To defend themselves against the attacks of rival nobles, they constructed formidable fortresses called *châteaux-forts* on a hill or at the bend of a river, in order to be able to view all the terrain about them.

The *château-fort* was surrounded by a deep, wide moat, crossed by a *pont-levis* which could be raised in case of attack. The high, thick walls, then slits of windows, and the *tours de guet* (watch towers) rendered them practically impregnable. Inside the high wall there was an interior court with its own walls and towers. Inside this was the *donjon* (turret) where the *seigneur* lived with his family. Here were located the chapel, the wells, stables, storehouses, gardens and whatever else was necessary for life in the castle.

After the Hundred Years' War these austere fortresses became useless, and the invention of gunpowder rendered them impractical. The influence of Italian culture at the beginning of the French Renaissance pushed kings and nobles to construct more elegant residences. The *châteaux* now were surrounded by lawns, trees and parks. The interiors boasted of great staircases, fireplaces, elegant furnishings, tapestries and marble and bronze statues.

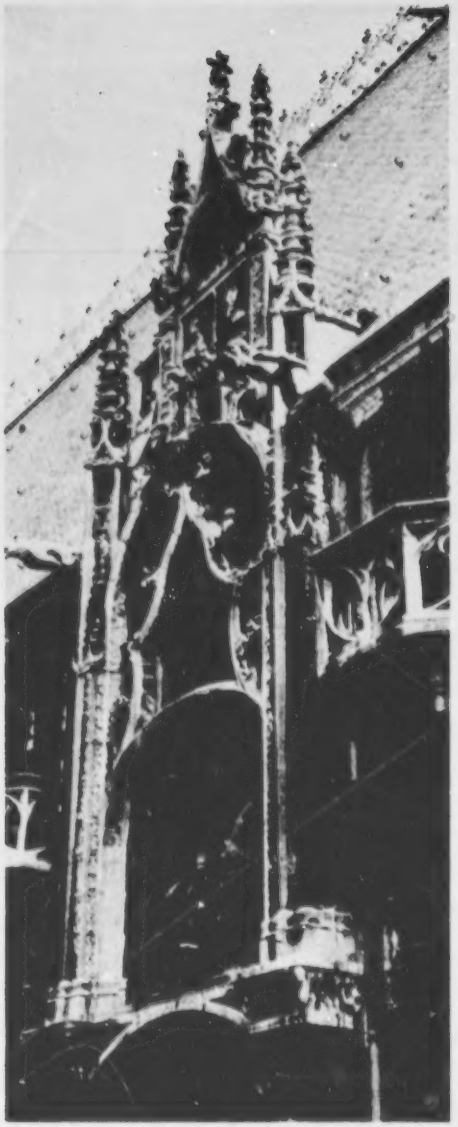
The Loire Valley is the region where one may find most of these *châteaux*, e.g., *Chambord*, *Blois*, *Chenonceaux*, *Chaumont* and *Amboise*. There are many in other regions of France, such as the *château de Fontainebleau* and the famous *palais de Versailles*.

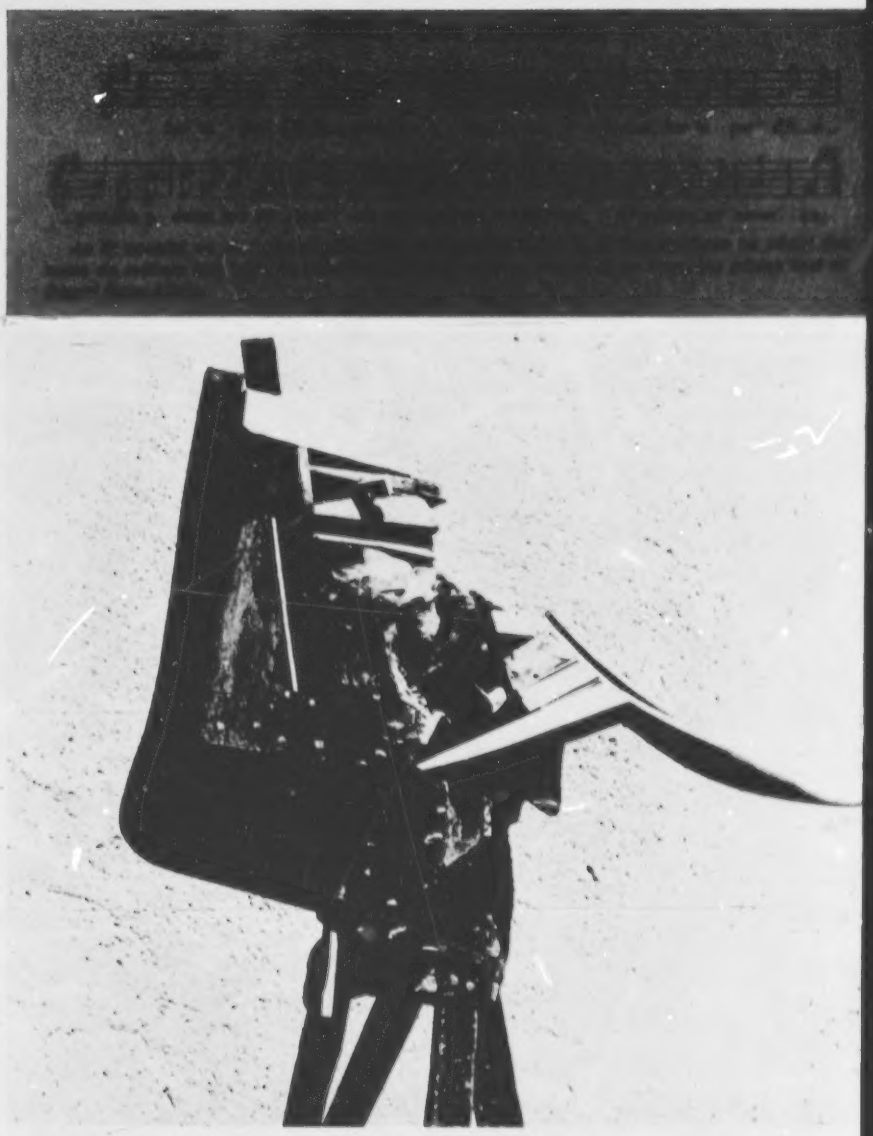
Painting

France's dominance in painting, however, is a relatively recent phenomenon. Only a small number of French artists were of the first rank before the nineteenth century: *Jean Fouquet* and the little-known *"Maître de Moulins"* in the late fifteenth century, the *Clouet* family in the sixteenth, *Claude Lorrain*, *Nicolas Poussin* and *Georges de la Tour* in the seventeenth and *François Boucher*, *Jacques-Louis David*, *Jean-Honoré Fragonard* and *Antoine Watteau* in the eighteenth. They were all noteworthy painters, but there were equally illustrious artists in other lands. Then quite suddenly a century ago Paris became the center of the world's visual arts. Since that time nearly every important art movement has started in Paris and few artists have received world-wide acclaim if Paris has not accepted them.

Beginning with *Eugène Delacroix*, the most noted artists of the modern world have produced their greatest works in France, and for the most part in and around Paris. Not all of them have been French. The Italian *Amadeo Modigliani*, the Spaniard *Pablo Picasso* and the Russian *Marc Chagall* have been among the greatest ornaments of the so-called "School of Paris," the group which has dominated painting for so many decades. But before them, the originators of the movements which evolved into modern painting were French.

Not only was Paris hospitable to artists of all kinds, but in the nineteenth century she became the international center of the art business itself. Like so many stock exchange specialists, the Paris art dealers made markets in painters, and Paris became as much a center of fashion in art as of fashion in women's clothes. Today Paris suffers in comparison with London, because the English tax system makes selling pictures more profitable there than in Paris. Nevertheless, it is Paris that sets the fashions which are reflected in London and in New York as well. To Paris come both the private collectors and the dealers from England, the United States and Germany.





Sculpture

During the Middle Ages sculptors designed, for the cathedrals, representations of Biblical characters, demons and imaginary beasts (like the gargoyles of *Notre-Dame-de-Paris*). Sculptures were important during the Renaissance in all the the *châteaux*.

The prominent sculptor of the eighteenth century was *Houdon*, famous for his sculpture of Voltaire (at the *Comédie Française*) and the bust of Washington (at Mount Vernon). He has also done busts of Benjamin Franklin and Thomas Jefferson while they served as ambassador to France.

Frédéric Bartholdi is especially known for his *La Liberté éclairant le monde* (Statue of Liberty) in the New York harbor.

Museums

Among the numerous museums of Paris, the most famous throughout the world is the *Louvre*, the former royal palace. *Le Louvre* has a vast collection of paintings, statues and art treasures—all displayed with great taste and changed often. The most famous painting of the Louvre is *la Jaconde* (Mona Lisa) of *Leonardo da Vinci*. One of the most famous American paintings here is Whistler's famous painting of his mother. The most famous statue is *la Victoire de Samothrace* (Winged Victory). As prizes, the most famous French actors receive a miniature reproduction of this statue, like Hollywood actors receive "*Oscars.*". Of course, the famous lady, *Vénus de Milo*, is here as well.

Le Jeu de Paume is a small but very interesting museum in Paris where the best collection of impressionist painters, such as *Cézanne*, *Manet*, and *Monet*, may be found. Impressionism is a type of realism aiming to give a sense impression rather than detail. The study and depiction of light were the chief aim of the French impressionists.

The *Musée de Cluny*s, specializes in the Middle Ages and the *Musée Carnavalet* specializes in the history of Paris and the French Revolution. The *Musée Rodin* contains the sculpture of *Auguste Rodin*, notably the famous *Le*

Penseur. The *Musée National d'Art Moderne*, one of the most beautiful buildings in Paris, displays all of the vast modern collection.

Among "museums" should we mention *Lascaux?* In 1940, by chance, students at Lascaux discovered caves decorated with paintings of unforgettable beauty. They must have been done about thirty thousand years ago. The paintings are of animals and seemingly have some signification of magic.

La Haute Couture

The most rapidly fluctuating segment of the Paris taste market is what the French call *la haute couture*, elegant dressmaking. In order to stay healthy this industry must always change. Twice a year new "collections" must be shown, to be sold and often—despite the elaborate precautions taken—to be copied (or pirated) from Texas to Australia. And each collection is, for the house launching it, like a decisive game in the World Series. Experts and merely passionate spectators are constantly bewildered by the rise and fall of the great dress houses. Fame, in this highly competitive industry, is often transient, "a garland briefer than a girl's." At present there are eleven major dress houses: *Dior, Balmain, Givenchy, Lanvin, Castillo, Chanel, Ricci, Heim, Cardin, Grès* and *Balenciaga.*

Music

Music is the one major art in which Paris has not been the world's undisputed taste-maker. Until the end of the nineteenth century, Paris and France were importers rather than innovators of music. The most important "French" musician of the seventeenth century was the Florentine *Lully*, while in the eighteenth century the most noted "French" musician was the German, *Christophe Gluck*. *François Couperin* and *Jean-Philippe Rameau* were outstanding composers of the early eighteenth century, but more important progress in music was being made in other countries.

Yet one of the first modern symphony orchestras was that of the Paris Conservatory, and in *Hector Berlioz*, France produced one of the most influential pioneers of nineteenth century music—even if Berlioz was more appreciated in Germany and Russia than in his own country. Berlioz' rich, romantic compositions established him as a rival of Germany's *Richard Wagner*, even though his music did not become stylish until long after his death.

The great national symphony orchestras are those of Pasdeloup, Colonne, Lamoureux and those of the *Conservatory*. Paris has many great concert halls—the *théâtre du Châtelet*, the *Opéra-Comique*, the *Théâtre des Champs-Elysées*, the *Salle Pleyel* and the *Salle Gaveau*. (The latter two are also the names of famous brands of pianos.)

Music has gained much in recent years through radio and television programs, and the sale of hi-fi records.

The *Opéra* and the *Opéra-Comique* present operas of all countries, as well as the French masterpieces.

Popular Music

The history of French music dates from the Middle Ages when choral singing reigned in the churches. This was followed by the *chansons de geste*, poems composed by the *trouvères* and *jongleurs*, traveling musicians who went from castle to castle, singing and spreading news.

During the Revolution, many poignant songs were composed. Written in the heat of patriotic fervor, *la Marsellaise* became the national anthem.

French popular music expresses the spirit and character of its people. All of the provincial regions have maintained both colorful folk music and dances. Most young children, all over the world, in fact, learn *Alouette, Frère Jacques, Sur le pont d'Avignon.*

Most French families possess a musical instrument of some sort, and the familiar collection of records is becoming more and more important.

Children in schools have a rigid curriculum of choral singing, and many young people join choral societies, or *Jeunesses musicales*, all very serious and dynamic. These groups travel much throughout all of France and Europe, and exchange concerts with groups from other countries.

In popular music, America has had great influence in recent years, especially with *le jazz*. In the mid 1960's the phenomenon *YéYé*, took on great importance—records oriented toward teen-agers (perhaps begun by the Beatles?). American country and western music (called *la musique du far-ouest*) is extremely popular in France. In reverse, many popular French singers have found great acclaim in the United States—*Maurice Chevalier, Edith Piaf, Charles Aznavour, Charles Trenet.*

EN VOULEZ-VOUS PLUS?

BOOKS

1. Bauer, *Panorama de la France moderne* (pp. 291-295, 297-301)
2. Bugeaud, *Chants et chansons populaires des provinces de l'ouest*
3. Clark, *Today in Cathedral France*
4. Costantino, *How to Know French Antiques*
5. Dorival, *Histoire universelle de la peinture*
6. Gavoty, *Les Français sont-ils musiciens?*
7. Hazan, *Dictionnaire de la peinture moderne*
8. Hunter, *Modern French Painting*
9. Lambert, *Chants et chansons populaires du Languedoc*
10. Marie, *Les Châteaux des Rois de France*
11. Maxwell, *The Château*
12. Poueight, *Chansons populaires des Pyrénées françaises*
13. Ragghianti, *Louvre: Paris*
14. Rioux, *Vingt Ans de Chansons*
15. de la Salle, *Souvenirs du vieux temps, moeurs et coutumes*
16. Samuel, *Panorama de l'art musical contemporain*
17. Smith, *Made in France*
18. Tonore, *Chansons de mon village*
19. Wilenski, *French Painting*

FILMS

Alliance Française

1. *Monsieur Rameau* (23 minutes)

Western Cinema Guild

1. *A Visit with Darius Milhaud* (31 minutes)

Wayne University Series

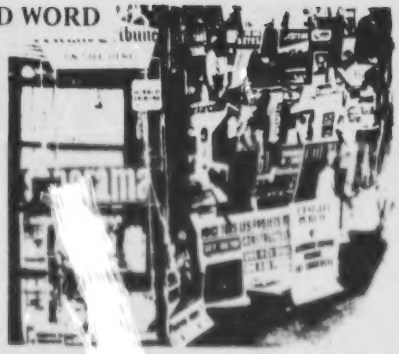
1. *Le Mont Saint-Michel*

PAMPHLETS

(From French Cultural Services)

1. *La Peinture française actuelle*
2. *Les musées de France*
3. *The Louvre*
4. *Panorama de la peinture française*

31. THE PRINTED WORD



Literature, anything to re[illegible]as always been important in France. In Paris it seems t[illegible]re bookstores *(librairies)* everywhere. There are 4,000 bo[illegible]llers in France and they sell 160,000 volumes annually. Sixty-two percent of the adults read books on a regular basis, as compared with thirty-eight percent in the United States. It appears that more than one-fourth of the French population reads at least two books per month, books they must purchase themselves. Only six percent of the reading population makes use of libraries, compared with the twenty percent in the United States. Besides the inexpensive white or yellow bound books which have always been popular in France, the *livre de poche* (with a more pretentious cover) has appeared since World War II. There is always a crowd in front of the booksellers' stands on the sidewalks, especially in the Latin Quarter. More than 750 editors and publishers have established their offices in the *quartier Saint-Germain.*

French people love to spend hours of leisure time reading a book, but they do not fail to read, as well, the many periodicals available in the many *kiosques* all over the cities. The morning and evening newspapers are never neglected. There are 150 daily newspapers in France, but the Paris press is supremely popular in every area. The top ten French daily papers (the largest circulations) are listed below. "Moderate" means middle-of-the-road, while "independent" indicates varying beliefs. Some papers, not in the top ten, outrank these in over-all political influence (which might include *L'Humanité, Paris-Jour, Combat,* and *Le Monde*). The top ten French daily papers are:

France-Soir, Paris–evening; moderate
Le Parisien Libéré, Paris–morning; independent-rightist
Ouest-France, Rennes–morning; *Mouvement Républicain Populaire*
Le Figaro, Paris–morning; conservative
L'Aurore, Paris–morning; rightist
Le Progrès de Lyons, Lyons–morning and evening; leftist
Dauphiné Libéré, Grenoble–morning; independent
La Voix du nord, Lille–morning; moderate
Sud-Ouest, Bordeaux–morning; moderate
Dépêche du Midi, Toulousse–morning; Radical-Socialist

While there is a daily newspaper to satisfy every taste, there are even more periodicals. *Les Temps Modernes* is a literary review founded and edited by Jean-Paul Sartre. Women enjoy a fashion magazine, *Femmes d'Aujourd'hui,* while sports fans choose *Miroir des Sports.* A popular weekly illustrated magazine is *Paris-Match. Le Canard Enchainé* is an amusing political review, full of verve and satire. Sentimental love stories can be found in *Nous Deux,* and youngsters favor *Salut les Copains,* cowboy stories. There are many weeklies in the same format as the daily papers, dedicated exclusively to literary and art criticism, like *Les Nouvelles Parisiens,* and even some dedicated solely to drama criticism.

France has many publications solely for young people. Those for younger children include "comic book" type publications, which usually have short articles and amusement columns, like the weekly *Tintin,* and bulletins published by youth movements. Most have letter columns, contests, club news and current events articles.

Teen-age publications include magazines like *Top Réalités Jeunesse,* a weekly with sections on current affairs, science, sports, movie and book reviews, fashions, etc., and others which feature stars from the entertainment world, like *Salut les Copains.* There are also fashion magazines for girls and science publications for boys. In addition, many of the sports federations, like the skin diving federation, publish magazines that are of interest to teen-agers. While publications for younger children date back to the early nineteenth century, the first French teen-age magazine, *Rallye-Jeunesse,* was started in 1959 and now has a huge circulation.

Un journal is a newspaper. *Une revue hebdomadaire* is a weekly magazine, and *une revue mensuelle* is a monthly. *Une revue illustrée* is a picture magazine. *Un roman* is a novel and *un roman-policier* is a detective story.

La Bibliothèque Nationale in Paris is the former *Bibliothèque Royale* or *Impériale,* one of the richest in the world. Charles V was the first king who thought of possessing a collection of books. He placed his book treasures in a special area of the *Louvre.* After the treason of *Isabeau de Bavière* in the reign of Charles VI, the books were sold. All succeeding kings attempted their best to re-establish the library of the Louvre. *François I* and *Louis XIV,* great patrons of letters and arts, made massive acquisitions and built up great collections which later became the property of the *Bibliothèque Nationale.* During the Revolution, many manuscripts were added to the collection.

A law today requires that every editor and publisher offer at least one copy of every work. The *Bibliothèque* is steadily becoming richer, one of the richest in the world. In addition there are vast collections of periodicals, maps, rare manuscripts, five million prints and more than 400,000 coins and medals.

French culture assigns a high priority to language and to literary polish. It is in their literature that French people seem to recognize themselves best.

METTRE EN PRATIQUE

1. Describe the contents of a French daily newspaper.
2. Compare an American magazine with a French counterpart.
3. Find the closest French counterparts for the best-known American magazines.
4. Compare the top ten daily French and American newspapers.

EN VOULEZ-VOUS PLUS?

BOOKS

1. Bauer, *Panorama de la France moderne* (pp. 267-290)
2. Robinet, *La Presse Française*
3. Wylie, *Les Français* (pp. 391-403)

PAMPHLET

(From French Cultural Services)
1. *L'Edition Française*

32. RELIGION

In a rapid and superficial comparison with other European countries, like Italy and Spain, France does not give the impression of being extremely religious, in spite of the large number of ancient and modern churches which mark almost every town and village. From the time of Clovis in the fifth century until the Revolution of 1789, France was a country "officially Catholic." She was the *"Fille Aînée de l'Eglise."* The King of France and the Church, temporal and spiritual powers, directed the destiny of the country with a common accord. This offered a certain resistance to the development of protestantism, the religious wars and humanism.

During the Middle Ages, the hierarchical structures of the Church and feudalism sustained each other mutually. The French participated actively in the Crusades. The first great Gothic cathedrals were built in the *Ile de France*. Literature, drama, music, painting—all sprung essentially from religious inspiration.

The period of civil wars during the Reformation prove in a certain manner the depth of French religious faith. Even though the court of Louis XIV presented a spectacle of frivolity and carnal pleasure, the nation as a whole remained solidly religious. Literature and the arts become primarily occupied with beauty and human morality, but all of the values rested on religion.

In the eighteenth century the general situation changed, and scepticism in religious matters made great progress. *Voltaire* and the *philosophes* searched for a human answer to social problems, demanded religious freedom.

After 1794 religion was no longer persecuted, but the Church never regained its exclusive, temporal powers. The country was Catholic, but religious freedom was guaranteed for all. Scientific discoveries provoked new philosophical attitudes, positivism and determinism. With many people, religion lost its profound sense and was reduced to practices and a habit of social character.

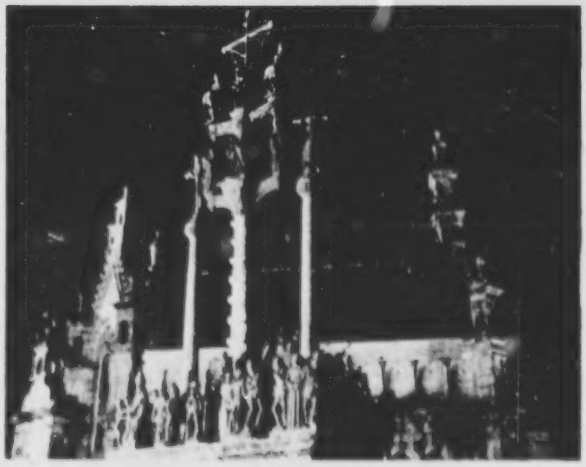
At the beginning of the twentieth century, the Third Republic promoted laws which officially separated Church and State. After 1880, public education was controlled by the laity, neutral in matters of religion. Families which only practiced religion by routine or by convention, detached these much more easily.

One must distinguish, among Catholics, at least two groups. One group is lukewarm and indifferent, accepting the outward customs and traditions, but whose faith is doubtful. Their baptisms, marriages and funerals are religious and they derive from religion at least a certain moral attitude. This group is made up of, for the most part, the peasants and much of the high and low *bourgeoisie*.

On the other hand, in all classes and milieus, from workers to intellectuals, an agitant minority of devout, practicing Catholics can be seen. Great revivals of religious faith have occurred in working areas of the large cities. Young priests, less concerned with dogma, have proposed their faith as an answer to Communist ideology. Protestant pastors, as well, have participated in the movement.

Churches constructed today have starkly modern lines, sometimes shocking. Some are designed and decorated by leading contemporary artists. Many respected authors have offered and are offering religious solutions to today's problems.

Great popular manifestations of faith, the pilgrimages,



are very much alive today. Some continue old tradition, like the one to *Saint-Anne d'Auray*. Others, like those to the *calvaires de Bretagne*, are more recent. International trains of pilgrims and invalids arrive all year, especially in August, at the pilgrimages to *Lisieux* in Normandie, and especially to *Lourdes*, in the Pyrenees. The annual student pilgrimage to *Chartres* attracts 15 to 20 thousand students, and on foot, covers much of the road of 24 kilometers between Paris and Chartres. These French and foreign students of the University of Paris are witnesses of a living religious faith.

There are upwards of one million Protestants and a half million Jews who practice their religion in freedom. There are three to four thousand Mohammedans, mostly in Paris, where there is a mosque and an institute of Islamic studies.

Religious freedom today permits one to have no belief, belong to no religious group. Many French people are non-believers, agnostics, skeptics or atheists.

Marriage, one of the sacraments of the church, is a living example of the separation of Church and State. The only legal marriage ceremony is the civil ceremony. Therefore, the devout religious couple will have both a religious and a civil ceremony, where others are content with the civil. Where both are performed, quite often the civil ceremony takes place the evening prior to the religious ceremony.

Many of the holidays of France, like those of many countries of the world, were religious in origin. Practices continue, more as tradition than examples of religious faith.

Differences exist in precise language expression. The Catholic *va à l'église*, the Protestant *va au temple*, and the Jew *va à la synagogue*.

The atmosphere in which France exists today is still of Catholic inspiration. Many French people who have lost religious faith still conserve the moral attitude and sense of values that derives from Catholicism. It is in a relative sense, comparing it with Anglo-Saxon protestant countries, that France remains one of the great Catholic countries of the world.

EN VOULEZ-VOUS PLUS?

BOOKS

1. Coutrat, *Les Forces religieuses dans la société française*
2. Galton, *The Church and State in France, 1300-1907*
3. Léonard, *Le Protestant français*
4. Stéphan, *Histoire du Protestantisme français*
5. Wylie, *Les Français* (pp. 341-363)

33. PROVINCES ET DEPARTEMENTS

Concept to be found in the following texts:

Harcourt, Brace and World, *A-LM French*, 2nd ed.: pp. 61-65

McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 8, pp. 142-144

France is divided into 95 *départements*, subdivided in turn into two to five *arrondissements* each. The *arrondissement* is further divided into *cantons*, and the *cantons*, into *communes*. A *commune* can be a little hamlet of several houses and the fields that surround it, or a great city like Bordeaux or Marseilles.

A mayor, chosen by the *Conseil municipal*, presides over the *commune*. The council is elected by the voters of the *commune*. The *commune* is the most vigorous element of the administrative structure of the country. It has its own budget, police, roads, schools and public services. The *canton* and the *arrondissement*, on the other hand, are only wheels in the administrative machinery—they assure the execution of laws on the local level. Each *canton* has a *chef-lieu* (county seat) where *un juge de paix*, *un notaire* and *une brigade de gendarmerie* are located. More important administrators are found at the *sous-préfecture*, seat of the administration of the *arrondissement*, and the *préfecture*, capital of the *département*. The *préfet* and the *sous-préfet* are named by the *conseil des ministres* and receive their orders from the *ministre de l'Intérieur* in Paris. The *préfet* is a person of considerable importance. He is assisted by a *conseil général*, elected by the voters of the *département*, with one member per *canton*.

The division of the country into *départements* goes back to the Revolution. Before 1789 France was divided into 35 *provinces*, called *généralités* in these days. The administrative divisions of today perpetuate the memory of the ancient division of Gaul. The *départements* correspond more or less to the *cités* of Roman Gaul, and the *arrondissements* to the clans of pre-Roman Celtic Gaul. The territories placed under the administration of an archbishop coincide exactly with the *provinces* and *cités* of Roman Gaul.

The *départements* are the guarantee of the unity of the country and the *provinces* represent its diversity: diversity in geographic configuration, climate, countryside, occupations, natural resources, dialects, popular traditions, architecture of the cities, regional costumes, cooking, music, dances and folklore.

The ancient historic provinces are no longer an administrative division, but their distinct personality, a result of their history, is nevertheless one of the most evident realities of French life.

La Flandre (Lille, capital) forms the boundary between France and the Germanic countries. It is a very fertile plain which has been a battlefield for many centuries.

L'Artois (Arroc) developed the first artesian wells. It is an area of coal mines in the east and a beautiful, green, rolling area in the west.

La Picardie (Amiens) is a rich agricultural region which is developing industry.

La Normandie (Rouen) is the province where the northern Germanic invaders settled in the ninth century. The pirates became excellent farmers and are noted for their *calvados liqueur*.

L'Ile de France is named thus because its boundaries are formed between rivers, the Seine, the Oise, the Aisne, etc.

La Champagne (Troyes) is known throughout the world for its sparkling white wine, champagne.

La Lorraine (Nancy) with *Alsace (Strasbourg)* is the province which keeps an alert patriotism in all of France—because of the wars with Germany.

La Bretagne (Rennes), settled by insular Celts, has always been somewhat aloof in its language and customs.

Le Maine (Le Mans) gave its name to a state in the United States.

La Touraine (Tours) is so beautiful, fertile and flowered that it is called *le jardin de la France*.

La Bourgogne (Dijon) has a red wine, burgundy, beyond compare.

L'Auvergne (Clermont-Ferrand) is a country of extremely hardy people.

La Gascogne (Auch) has citizens reputed to be extremely eloquent. There are many Basques in the southwest area.

Le Languedoc (Toulouse) is so named because it was the center of the region to the south of the Loire River where, in the Middle Ages, *oui* was said as *oc*.

Le Dauphiné (Grenoble) was the ancient province ruled by the son of the king, *le dauphin*.

La Provence (Aix-en-Provence) is the province where the Romans first settled. It is most loved by tourists because of its sunshine, its flowers, the *Côte d'Azur* and its elegant cities.

Today, ten new divisions are superimposed on the departmental structure. These new regions, called *igamies*, are comprised of several *départements* and are based on common economic interests. They were created after the Liberation in 1945 to facilitate the post-war reconstruction.

Each *province* has *un écusson* (a standard) of its own, a typical costume and its own folk dances and music. *La ronde lorraine* and the *farandole provençale* evoke, even by name, either calm joviality or picturesque exhuberance. In Bretagne *la gavotte*, is danced to the sound of the *biniou*, an instrument which links all Bretons to the Scotch, while the *sardane catalane* is danced in Bèarn to the rhythm of the tambourine. In Normandy the violin accompanies the dancing.

Gastronomy, so important in France, has local varieties which are determined by the climate, the resources of the province, and the taste of the people. All gourmets appreciate *une fondue savoyarde, les escargots bourgignons, la bouillabaisse provençale, le canard à l'orange et le cidre de Normandie, les crèpes de la Bretagne.*

Vive la différence!

EN VOULEZ-VOUS PLUS?

BOOKS

1. Bauer, *La France actuelle* (pp. 46-51)
2. Bauer, *Panorama de la France moderne*, (pp. 96-102, 163-167)
3. Bégué, *La France moderne* (pp. 170-180)

PAMPHLETS

(From French Cultural Services)

1. *Sauvegarde du patrimoine artistique français*
2. *L'essor économique de la Provence*

FILMS

Alliance Française

1. *La Route de France* (16 minutes)
2. *Son et Lumière* (5 minutes)
3. *Voyage en Gaule* (21 minutes)

Modern Learning Aids

1. *Bretagne, pays de la mer*
2. *Les Baux de Provence*
3. *Le Haut de Cannes*

34. LANGUAGE AND DIALECTS

The average Frenchman takes a passionate interest in anything concerning his language. He thinks that no other language is as clear, as precise, as elegant as his. In a gathering of friends, the discussion of a minute grammar point would bring about a lively discussion. The important daily newspapers, like *Le Monde* and *Le Figaro* publish a rubric dedicated to questions of language. When the newspaper expert makes controversial statements about some delicate grammatical point, the newspaper is flooded with protests and opinions.

It is thought, generally, that the best French is spoken in the Loire Valley, particularly in the city of Tours. Even less-educated people there express themselves with elegance and precision. This type of French is considered to be "standard French" and is generally taught in other countries.

In school, the mastery of the French language is one of the purposes of every assignment. An error in spelling can mean failure to get a highly-desired job for a young man. An error in grammar can even ruin the chances of a young man who is proposing marriage to his girl, and would certainly ruin the chances of a political candidate. On the other hand, the person who can manipulate the language easily, a poet or a novelist, easily imposes his authority in the political or social domain, and his protest against some government activity can bring about a political crisis.

There are in France more than 49 million people whose native language is French. There are other large groups of people who, in addition to French (which they study in school), speak other languages. *Le flamand*, a Germanic language is spoken in the region of Dunkerque; a German dialect is spoken in Alsace and Lorraine; *le catalan* is spoken in the eastern Pyrenees; *le basque*, of mysterious origin, is the language of the western Pyrenees; Italian dialects are widely used in Corsica and Nice; while *le breton*, a Celtic language, is spoken in Brittany.

French is a member of the romance group of languages (like Italian, Spanish, Portuguese, Roumanian and Provençal) and is based on Latin. French has provided more than 7,000 words to the English language.

Un patois is a different manner of speech, a dialect, usually reserved to a special geographic area. Many of these *patois* are spoken throughout France, but are understood by only a limited number of people.

L'argot is the speech of a certain social group and could be compared with what we call "slang."

The *Académie Française* was established by Cardinal Richelieu in 1635. This group of forty men is responsible for compiling the official dictionary and grammar of the French language, and enacts laws which regulate proper usage. It was unique in history to have a legislature for the language, officially instituted, financed and recognized by the State. These forty illustrious men, elected from among the great living authors, meet each Thursday afternoon at the Sorbonne.

EN VOULEZ-VOUS PLUS?

BOOKS

1. Bauer, *Panorama de la France moderne* (pp. 282-286)
2. Bauer, *La France actuelle* (pp. 151-157)

PAMPHLET

(From French Cultural Services)

1. *L'Académie Française*

FILM

Alliance Française

1. *L'Académie Française* (7 minutes)

35. GOVERNMENT AND POLITICS

The autumn of 1958 saw the birth of the Fifth Republic in France. A new authoritative constitution has been provided, replacing the former which had been written in 1946. The dominant desire of the Fifth Republic has been to assure the stability of the institutions of French life and to strengthen political life.

Le président de la République is elected for seven years by direct vote. The president names *le premier ministre*, presides over the *conseil des ministres*, is the commander in chief of the armed forces, has special power in national crises, and has the power to dissolve *l'Assemblée Nationale*.

Le parlement is composed of *l'Assemblée Nationale* of 627 *députés* (elected for 5 years) and the *Conseil de la République* of 320 *sénateurs*. The parliament controls the cabinet which is responsible to it. It can oblige the government to resign if necessary. The central government under the new constitution has many checks and balances built into it. All voters elect the National Assembly, while an enlarged electoral college of 80,000 local councilors and other political leaders chooses the president, and a nucleus of this group elects the Senate. The Constitutional Council, appointed by the president and both houses of parliament, safeguards the constitution. The permanent civil service advises the cabinet and audits the budgets of the ministries.

Contrary to the American system, France has always had several political parties, a reflection of the different tendencies which can thus be expressed, but also a cause of governmental instability. The classic distinction of left and right, according to their seating in the Assembly of the First Republic, permits the distinguishing of the conservative parties *(droite)* from the liberals or social-democrats *(gauche)*.

The ancient provinces–*Normandie*, *Bretagne*, *Provence*, etc.–have more geographic significance than political. France is divided into *départements*, each governed by a *préfet* and a *Conseil de préfecture*. The *départements* are divided into *arrondissements*, governed by *sous-préfets* and *Conseils* which represent the *cantons*. The *canton*, which is made up of twelve *communes*, is the seat of the *tribunal* (court), the *notaire*, the tax bureau and the police. The *communes* are the bases of local government, headed by the *maire* and the *Conseil municipal*. Voting rights are universal for all males and females over 21.

The Police

There are several types of policemen in France. An *inspecteur de police*, hired by the government, is in some ways comparable to an FBI officer. An *inspecteur de police*, hired by the city, is the chief of the local police department. The *gendarme*, who is hired by the government, has a position similar to that of an American highway patrolman. He does not, however, deal with crimes in the cities. This work is performed by *agents de police*, who also are in charge of traffic control within their own areas.

The *gendarmerie* is attached to the army and assures security in the country and small villages, polices the highways, etc. It is divided into small groups of from five to seven *gendarmes*, called *brigades*. Each *canton* has a squad of policemen. We must not confuse a *gendarme* with *un agent de police*, who is a civilian in uniform. The *gendarme* is a soldier and corresponds somewhat to the American state policeman. There are also *compagnies républicaines de sécurité (CRS)*, of larger offensive strength, which reinforce the *gendarmes* in times of strikes, political disturbances, etc.

The Judiciary

In each *canton*, justice was formerly administered by a *juge de paix* (justice of the peace). The Fifth Republic has situated this judge in the "county seat" of the *arrondissement* or in an important locality, and has given him another name, *juge d'instance*. In the same location there is a *tribunal de grande instance* and a *cour d'assises* (general court), which hears criminal and serious civil cases. Its judges wear an impressive red robe.

Twenty-seven *cours d'appel* (appeals courts) hear the appeals from lower courts. In Paris, a *Cour de cassation* (High Court of Appeal) reverses judgements which are contrary to the law.

Le Conseil d'Etat corresponds to the Supreme Court of the United States, but it has more members and less authority. It decides on differences between individuals and societies of the State. It also elaborates the decrees of public administration.

Le Conseil supérieur de la Magistrature, composed of 14 members and presided over by the President of the Republic, assisted by the *Garde des Sceaux* (Keeper of the Seals), and the Minister of Justice, assures the independence of the magistrates *vis-à-vis* the government and political parties; names magistrates and judges; and advises the President on clemency for those condemned to death and the President must follow its advice. Capital punishment is by *guillotine* for civilian criminals, and the firing squad for military. The *guillotine* is used in the courtyard of the prison, at dawn, before nine witnesses. The *bourreau* (public executioner) is called officially *l'exécuteur des hautes oeuvres;* he also has the humorous nickname of *"Monsieur de Paris."* Capital punishment has become rare. For "juvenile delinquents" there are numerous *centres de redressement* (reformatories).

EN VOULEZ-VOUS PLUS?

BOOKS

1. Bauer, *La France actuelle* (pp. 61-66, 69-76, 79-84, 88-91, 226-231, 233-246)
2. Bauer, *Panorama de la France moderne* (pp. 148-176)
3. Bégué, *La France moderne* (pp. 159-174)
4. Blanc, *Les Institutions françaises racontées aux Français*
5. Charles, *La Justice en France*
6. Goguel, *La Vie politique en France*
7. Siegfried, *Aspects de la société française*
8. Wylie, *Les Français* (pp. 185-227, 255-311, 365-379)

PAMPHLETS

(From French Cultural Services)

1. *Les Grandes structures d'agriculture française*
2. *L'Aménagement du territoire*
3. *La France en 1985*
4. *La Securité sociale en France*
5. *Les Organisations de jeunesse*

Rulers and Governments

The procession of dynasties is shown in this chart. (Merovingian kings after Clovis and Carolingians after Charlemagne, relatively unimportant, are omitted.)

Merovingians
482- 511 Clovis, first French king
511- 751 Descendants of Clovis

Carolingians
751- 768 Pepin the Short
768- 814 Charlemagne, son of Pepin
814- 987 Charlemagne's descendants

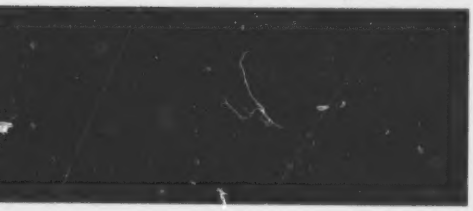
Capetians
987- 996 Hugh Capet
996-1031 Robert II, the Pious
1031-1060 Henry I
1060-1108 Philip I
1108-1137 Louis VI, the Fat
1137-1180 Louis VII
1180-1223 Philip II, Augustus
1223-1226 Louis VIII
1226-1270 Louis IX (St. Louis)
1270-1285 Philip III, the Rash
1285-1314 Philip IV
1314-1316 Louis X
1316-1322 Philip V
1322-1328 Charles IV

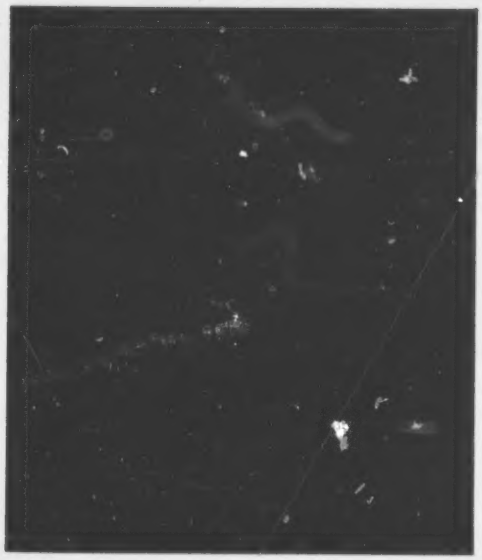
Valois Branch of Capetian Dynasty
1328-1350 Philip VI
1350-1364 John
1364-1380 Charles V
1380-1422 Charles VI
1422-1461 Charles VII
1461-1483 Louis XI
1483-1498 Charles VIII
1498-1515 Louis XII
1515-1547 Francis I
1547-1559 Henry II
1559-1560 Francis II
1560-1574 Charles IX
1574-1589 Henry III

Bourbons
1589-1610 Henry IV
1610-1643 Louis XIII
1643-1715 Louis XIV
1715-1774 Louis XV
1774-1792 Louis XVI

Governments Since the Revolution
1792-1799 First Republic
1799-1804 Consulate under Napoleon
1804-1814 First Empire—Napoleon Emperor
1814-1824 Louis XVIII—the Bourbon Restoration
1824-1830 Charles X
1830-1848 Louis Philippe I (the July monarchy)
1848-1852 Second Republic. Louis Napoleon, President
1852-1870 Second Empire, Louis Napoleon becomes Napoleon III
1870-1940 Third Republic
1940-1944 "French State" under Petain
1944-1946 Provisional Government under De Gaulle
1946-1958 Fourth Republic
1958- Fifth Republic

PARIS





Concept to be found in the following texts:

Chilton, *Voix et Images:* Lesson 19, p. 85; Lesson 24, p. 106

Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 14, p. 271

Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 9, pp. 173-176

Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 19, p. 229

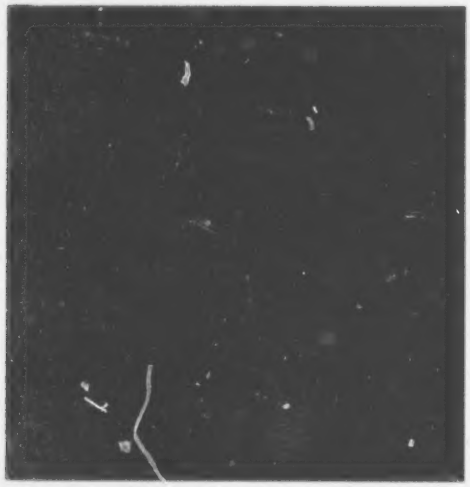
McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 6, pp. 93-94

The shape of Paris is that of an ellipse, flattened at the base. The Seine River, entering Paris at the southeast and flowing out at the southwest, divides it into two parts. The larger is known by the name *la rive droite* and the other, *la rive gauche*. *La rive droite* is more modern, filled with businesses: department stores, movie theaters, banks, airlines offices, newspapers—all are here. *La rive gauche* contains *le quartier latin*, along with the *Sorbonne*, many schools, bookstores and ancient buildings.

Administratively, Paris is divided into 20 *arrondissements*, each having its own municipal council and *mairie* (town hall).

One glance at the layout of Paris reveals great differences from that of an American city. Like all the old cities of Europe, Paris has grown slowly and the width and shape of the streets has been formed over the centuries, a bit haphazardly. The old areas of the city are complicated, while the newer ones (especially those modified at the end of the nineteenth century) are more logical, with wide avenues which are crisscrossed by small streets at right angles.

The majority of houses and monuments are built of the beautiful cut limestone of the *Ile de France*, and have developed a gray patina over the years. Many of these buildings have been restored recently to a bright and clear golden color by the recent general building-cleaning campaign. Some areas have beautiful buildings dating from the sixteenth to eighteenth centuries, all of which contrast with



beautiful and sleek modern buildings.

Paris has no mayor today, even though there was one during the Revolution. Each of the 20 *arrondissements* has one, however, named by the President of the Republic. *Le préfet de la Seine* is the chief administrator of Paris, located at the *Hôtel de Ville de Paris*. The *département de la Seine* is the smallest in size, but the most heavily populated (more than six million inhabitants). It is made up of three *arrondissements Paris, Saint-Denis,* and *Sceaux* 42 *cantons* and 81 *communes*. In administration the *préfet* is assisted by a municipal council of 90 members, and by the *préfet de police*, whose offices are located in the *Palais de Justice*. There are 70 police stations *(commissariats de police)*, and many policemen, whose immediate chiefs are called *brigadiers* and *officiers de paix*. *La garde républicaine* is a police corps which guards official ceremonies; the guards ride horseback and wear brilliant uniforms.

Paris had its beginning as the fortified city of the Celtic tribe of the *Parisii*, who occupied the island now known as the *Ile de la Cité*. During the Roman occupation it became the city of *Lütèce*, but after the invasions of the third century its name was changed to *Paris*. ***Saint Denis***, former bishop of Paris (about the third century) is the *patron* (patron saint) of France. *Sainte Geneviève*, who is attributed to have prevented the invasion of Paris by Attila in 451, is the *patronne* of Paris.

Clovis, king of the Franks, made Paris his capital at the beginning of the sixth century. During this period, houses and churches were begun along the banks of the river and on the island.

The importance of Paris grew with the Capetian dynasty (founded in 987). The right bank of the Seine became a center of business, while the university took possession of the left bank in the thirteenth century. The area which surrounds the university on the left bank is the *Quartier Latin* because everyone there spoke Latin. If anyone who didn't speak Latin wandered into an inn of this area, he was showered with blows and thrown out. The university attracted to Paris a number of famous scholars from all over Europe, and the city, as the capital of the king, became a center of refinement and of intellectual and aristocratic culture.

The fourteenth and fifteenth centuries were centuries of great troubles for Paris because of interior difficulties. It was captured by the English in 1420 and Charles VII did not re-establish it as a capital until 1436.

The French Revolution in 1789 terminated the residence of the kings at Versailles and concentrated the national government in Paris. The city owes to *Napoléon I* a great volume of construction, triumphal arches, monuments, etc. After the fall of Napoleon I, great industry began its development. Paris built its first railroad in 1837. *Le Baron Haussman, préfet de la Seine* under *Napoléon III*, created the Paris that exists today. He developed a number of avenues, squares and plazas that still exist, built public monuments and sewers, and modernized the water supply.

During the nineteenth century Paris saw many wars and revolutions. The Allies entered in 1814, the Prussians besieged it in 1870; there were also three uprisings within the city in which thousands of lives were lost.

With World War I, Paris became a great industrial center. Today Paris has all the advantages and also the problems of a large modern city which has more than twenty centuries of history and beauty. In spite of the drawback brought about by two world wars, Paris has quickly regained its reputation as the capital of the world of culture and the arts. With appropriateness, the motto of the city is *Fluctuat nec mergitur (Elle flotte et ne coule pas)*. A more modern saying indicates how much Paris is loved: *Chaque homme a deux villes, la sienne et Paris.*

Les Quartiers, Les Rues, Les Places

The *rive droite* contains the area of the great boulevards, hotels, luxury shops and most of the *boîtes* (night clubs).

The *rive gauche* is known for the university and Bohemian art students.

Between the two banks there are islands in the middle of the river. The principal one is *l'Ile de la Cité* with its famous cathedral, *Notre-Dame-de-Paris.*

At the south of the city there is the *cité universitaire* where foreign students live in inexpensive housing. Toward the north is *Montmartre,* famous for night life and for the basilica of *Sacré-Coeur,* in Byzantine style.

In the west is the *Bois de Boulogne,* a large park and favorite spot of Parisians. In the east is the *Bois de Vincennes* with its famous zoo. Near the Left Bank, in the eastern part of the city, is the *Jardin des Plantes.* French people who live in cities enjoy public gardens and parks, since, in most cases, their homes are not surrounded by lawns, shrubbery, and gardens. In almost all French cities there are lovely parks and woods with lakes, artificial ponds, paths, waterfalls, and gardens. Usually benches in public parks are free. In some parks there are chairs which one may use for a fee. In the *Bois de Boulogne,* there are race courses, tennis courts, a golf course, fine restaurants, swimming pools, swings, slides and additional play facilities for children.

Le Sacré-Coeur is a well-known church of Byzantine architecture, built on the top of *la Butte Montmartre.* Because of its elevation it can be seen from all parts of Paris.

L'Avenue des Champs-Elysées is the large avenue (80 meters wide) which extends from the *Place de la Concorde* (recently named *Place Charles de Gaulle)* one of the most famous squares in the world, toward the *Place de l'Etoile,* site of the famous *Arc de Triomphe.*

L'Arc de Triomphe is the largest triumphal arch in the world, begun by *Napoléon I* and finished in 1836. It is centered in the *Place de l'Etoile* and commemorates the victories of the armies of the Revolution and the Empire. After World War I, the *Soldat Inconnu* was buried under the Arch.

The *Place Vendôme* is dominated by a column of 44 meters in height, at the top of which is a statue of Napoleon I. The column is made of the bronze of the cannons captured from the enemy.

Les Quais are the wharves and docks which serve the immense river traffic. The neighboring buildings take their names from these *quais,* such as the *quai d'Orsay,* site of the Ministry of Foreign Affairs. Many bookstalls are located along the *quais.*

In its meandering through Paris, the Seine is crossed by more than 30 bridges. The oldest, *le Pont-Neuf,* crosses to the *Ile de la Cité.*

La Conciergerie is the ancient prison of the *Ile de la Cité,* where Marie-Antoinette was held.

L'Institut de France, five academies, is almost opposite the Louvre.

Les Invalides is a beautiful edifice built by Louis XIV at the end of the seventeenth century as a home for disabled soldiers. Under the great dome is a sarcophagus of red rock which contains the remains of Napoleon, along with tombs of many other famous French military men.

Notre-Dame-de-Paris is the famous cathedral of Paris, begun in 1163 and finished in 1330. Among its astonishing details are the flying buttresses and the gargoyles sculptured in stone.

L'Opéra is one of the most triumphant monuments of Paris, in the same order as *Notre-Dame, l'Arc de Triomphe,* and *la tour Eiffel.* It was designed by the architect Charles Garnier and finished in 1874. The staircase, the foyer, the chandeliers and the sculpture are all admired the world over. The *Place de l'Opéra* is in the center of the city near the great boulevards, the stylish hotels, famous restaurants and well-known cafes.

La tour Eiffel was built in 1889 for the General Exposition. This is the tallest structure in Europe. Elevators take visitors to a restaurant, then to an observation area to look out over Paris. The tower is also used as a television transmitter for the Paris area.

The city of *Versailles* is located 18 kilometers from the center of Paris. Besides the famous palace there are found here the famous gardens, the Hall of Mirrors, the *Grand Trianon,* the *Petit Trianon* and the *Salle du Jeu de Paume,* the famous tennis court of ancient times.

Saint-Germain-des-Près is the oldest church in Paris (its tower dates from 1014) and is an excellent example of Romanesque architecture. A church stood on this site as early as 543.

Le Palais du Louvre is the ancient royal palace, occupied today by several government bureaus and the immense art collection of the *musée du Louvre.*

Les Halles is the famous market of Paris where one could purchase, very early in the morning, farm products and produce—as well as the famous *soupe à l'oignon.* The market has now been closed and is to be used for other purposes. Marketing functions are now conducted at *Rungis,* several kilometers south of Paris.

Indeed, with such history and beauty, Paris can well be called *la Ville Lumière.*

EN VOULEZ-VOUS PLUS?

BOOKS

1. Ambrosi, *Croquis Parisiens*
2. Cayol, *Paris*
3. Clunn, *The Face of Paris*
4. Douglas, *The Key to Paris*
5. *Guide to Paris*
6. *Guide vert Michelin*
7. Guinnard, *Bonjour Paris*

PAMPHLET

(From French Cultural Services)

1. *Places et monuments de Paris*

FILMS

Focus Films Company

1. *Visages de la Ville Lumière* (*Accent Aigu* Series)

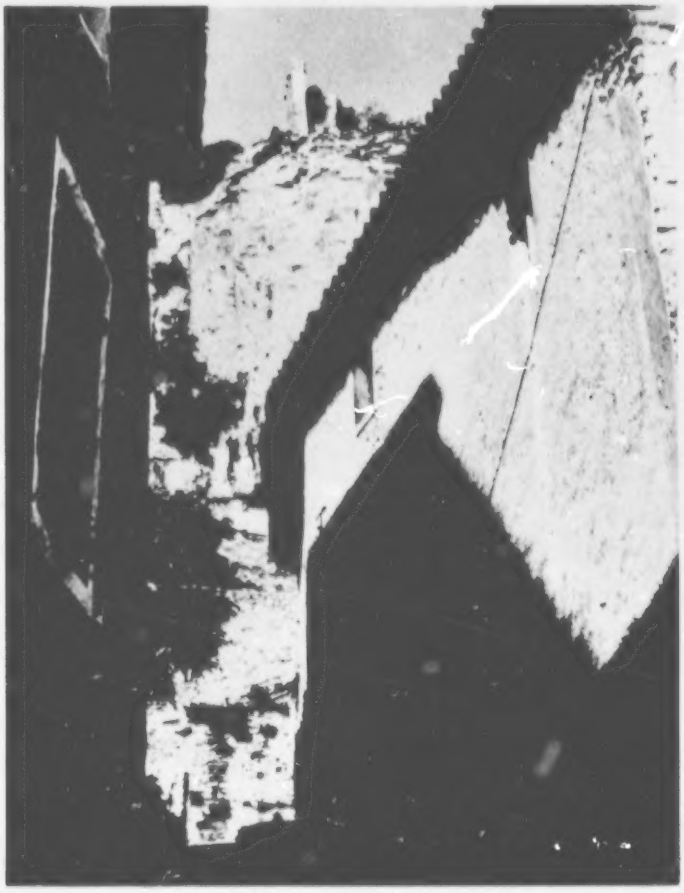
Western Cinema Guild

1. *La Traversée de Paris* (84 minutes)
2. *Paris 1900* (81 minutes)

Alliance Française

1. *Génèse de Paris* (13 minutes)
2. *Notre-Dame-de-Paris* (20 minutes)
3. *A Travers Paris* (10 minutes)
4. *Paris Plein Ciel* (13 minutes)
5. *Paris et sa Garde* (12 minutes)
6. *Paris La Belle* (23 minutes)
7. *Paris' New Look* (20 minutes)
8. *La Seine a rencontré Paris* (31 minutes)
9. *Paris et son histoire* (slides)

37. THE FRENCH VILLAGE



Concept to be found in the following texts:

Chilton, *Voix et Images:*) sson 30, p. 132
Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 14, p. 161
Harcourt, Brace and World, *A-LM French*, 2nd ed.: Unit 8, p. 152
Holt, Rinehart and Winston, *Ecouter et Parler:* Unit 18, p. 213
McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Unit 9, p. 162

France is not all big cities like Paris and Marseilles. It is made up of countless small villages, sometimes called the "backbone" of France. The typical village is small, clinging to the side of a hill, nestled at the foot of a mountain, lost in the plain or perched on a high cliff. Its stone houses with red tile roofs, set apart by narrow and twisted alleys, usually surround a *grand'place* where the church, town hall *(la mairie)* and *café* are located. Quite often a medieval castle dominates the village. Scattered about at various distances, among the fields, are isolated farms. In the grassy shaded square one can always find old men seated on the benches willing to talk about old days.

True, a picture is a *cliché*, like the image of the peasant dressed in a blue cotton shirt, walking behind his plow. But even the *cliché* brings a true picture. The French countryside changes very little and very slowly—which produces both its charm and its misery.

L'église of the village is often very old, sometimes from the twelfth or thirteenth century. *Le curé* (the village priest) and *le maire* (the mayor) are often colorful and picturesque characters. In some villages *le maire* is also *le facteur* (the mailman).

The great event of the year in rural areas is *la foire*, a combined fair, market place and agricultural show. Thus, all the villagers who cannot get into the large cities can find all they need in one place, conduct their business and meet all their friends and neighbors. Dances are held in the evening and last far into the night. Circuses and carnivals often pass through the villages, converting the square temporarily into an amusement park.

Village life, then, weaves its own important threads into what is French national life.

EN VOULEZ-VOUS PLUS?

FILMS

Western Cinema Guild
1. *Journal d'un curé de campagne*

Alliance Française
1. *Le Sabotier du Val de Loire* (24 minutes)
2. *Le Tonnelier* (20 minutes)
3. *Rêves de Neige* (16 minutes)
4. *La Petite ferme* (45 minutes)

BOOKS

1. Wright, *Rural Revolution in France; the Peasantry of the Twentieth Century*
2. Wylie, *Village en Vaucluse*
3. Wylie, *Deux Villages*

38. GEOGRAPHY OF FRANCE

Concept to be found in the following texts:

Harcourt, Brace and World, *A-LM French*, 1st ed.: Unit 8, p. 74
Harcourt, Brace and World, *A-LM French*, 2nd ed.: pp. G1-G5
McGraw-Hill, *Learning French the Modern Way*, 2nd ed.: Lesson 7, pp. 124-125

France is located in western Europe, almost directly south of England and northeast of Spain. The country is in the form of a hexagon, with water on three coasts and land on the other three.

The area is 212,700 square miles. It is four times larger than the state of New York, or four-fifths the size of Texas.

The *Loire* is the longest river of France. In periods of draught it is a meager stream, but at other times it becomes a mighty stream, causing floods quite often. The Loire Valley is known for its magnificent *châteaux*.

The *Seine* is the most important river in France. It flows toward the northwest and empties into the English Channel at *le Havre*. Between Paris and the Channel, it has made *Rouen* a river port with great activity. The principal tributaries of the Seine are the *Marne* and the *Oise*.

The *Rhône* is the second longest river. It begins in the Alps and twists toward the south and west until it receives the *Saône* at *Lyon*, then flows directly to the south and the Mediterranean. It is most important for the transportation of products from the center of France to the sea.

La Garonne is the shortest of the four great rivers of France. It begins in the Pyrenees, then to the northeast and the *Golfe de Gascogne*. Beyond *Bordeaux* it receives the *Dordogne*, and the two rivers form the *Gironde*.

The network of canals in France is almost as important as the network of rivers.

Many hydroelectric plants are located on the mountain streams and large rivers.

Climate

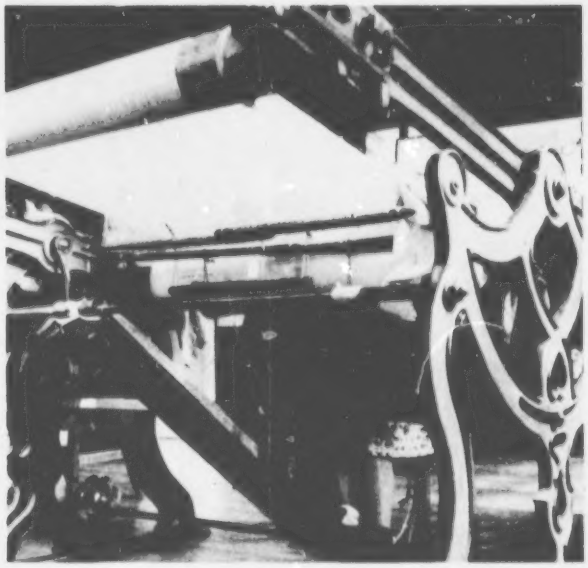
France is at the same latitude as Nova Scotia and Newfoundland, but the climate of the greater part of France resembles the climate of the central American states and the American Atlantic coast. The Gulf Stream makes the Atlantic coasts of France quite rainy in place of the freezes of winter. The westerly winds bring the freshness of the Atlantic into most of France during the summer.

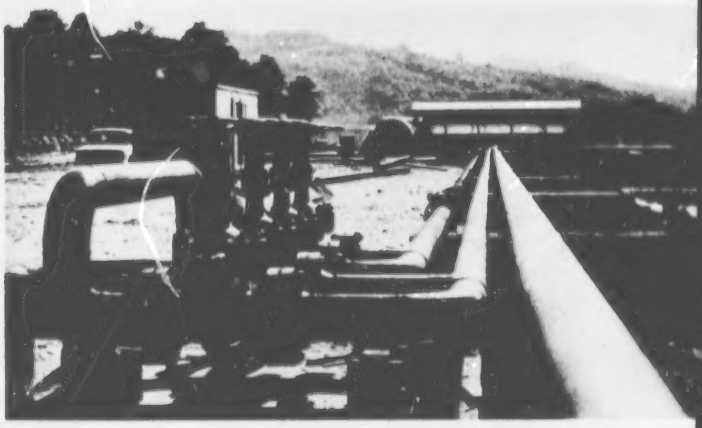
The *mistral*, a strong and cold wind, blows from the north along the Rhone Valley, which would be hot and very sunny without such help. Along the *Côte d'Azur* the cold north winds are stopped by the Alps and this region enjoys a warm winter, like that of Florida or Southern California.

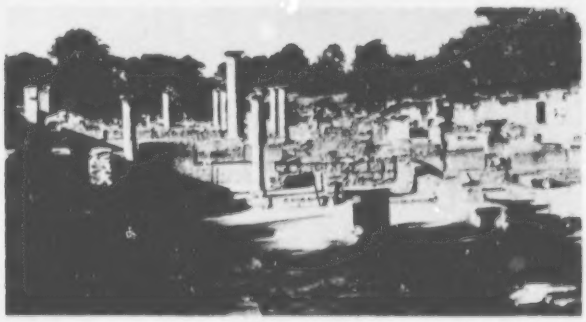
Products and Industries

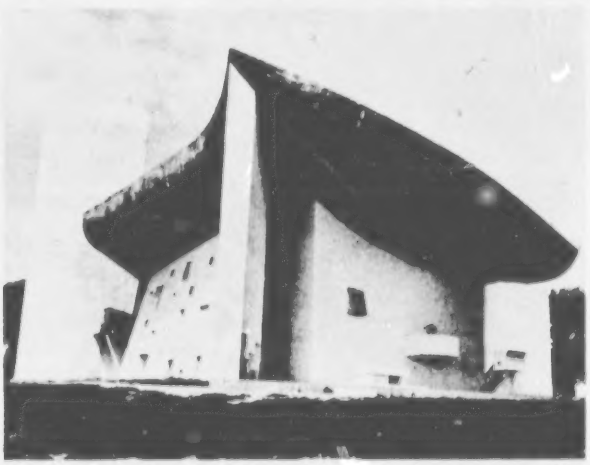
France is largely agricultural. Even though there are large farms, most of the 2,250,000 farms of France are privately owned. More than one-fourth of the population works in agriculture.

Les Céreales. Wheat is the most important grain since the









French are great bread-eaters. Oats, rye and barley are cultivated in abundance. Sugar beets, potatoes and fruits of all sorts are grown all over France.

On French farms there are now more than twelve times the number of tractors there were prior to World War II. With the help of fertilizers, better seed and modern methods, the farmers are using the rich soil to make France a nation that is self-sufficient in agricultural terms.

Le Vin. Wine is a great source of revenue for France. The principal wine-producing regions are *la Champagne, la Bourgogne* and the area surrounding *Bordeaux*. The *Moselle* and the *Rhône* valleys also produce good wines. Most wines are known by the name of the region that produces them. The red wine from Bordeaux is called *claret*, and the best-known white wine is *sauterne*. The best-known brandy in the world is French *cognac*. France is honored for its *liqueurs*, as well, such as *bénédictine, chartreuse, cointreau*, etc.

In Normandy cider is the famous drink. This region also produces a liqueur made from cider, *calvados*.

France not only produces more wine than any other country in the world, but it is the wine most famous throughout the world.

Les Fromages. In normal times France exports great quantities of milk, butter, cheese and eggs to England and the other countries of Europe. Several kinds of cheese are famous throughout the world. Some are imitated in the United States with relative success, but connoisseurs claim that the French products are superior. The most famous cheeses include:

Le camembert, a light and creamy cheese with a thin, golden crust. It is made with cows' milk in Normandy.

Le brie resembles *camembert*, and is made in the region of Brie, near Paris.

Le roquefort is made with the milk of goats and sheep in southwestern France and is stored in natural caves near the city of Roquefort. The cheese is recognized easily by the blue spots or the marbled appearance of the inside.

Le gruyère is made from cows' milk in the regions of France that are close to Switzerland. In the United States this cheese is known as *Swiss cheese*.

Fleurs et Parfums. Along the Riviera between the Alps and the Mediterranean, there are miles and miles of flower gardens. These flowers are used in the production of perfume, especially at *Grasse*.

Textiles are produced chiefly in three centers: *Roubaix* and *Tourcoing* in the north, *Elbeuf* in Normandy, and *Mulhouse* in Alsace. *Linen* is manufactured in the north at *Lille, Cambrai, Armentières* and *Valenciennes*. *Cotton fabrics* are produced in *Alsace*, and *Le Havre* is a great market for raw cotton. *Hosiery* is produced at *Troyes*. *Silk* is woven primarily in *Lyon*, near the mulberry trees of the Rhône Valley. These mulberry trees were imported at the end of the sixteenth century by King Henry IV. *Lyon* became the most important center of the world for the production of silk in the nineteenth century.

The *porcelains* of *Sèvres* and *Limoges* are celebrated. The *laces* of *Valenciennes* and *Alençon* are world renowned.

Chantilly and *Le Puy* are also active centers for the manufacture of lace.

The Regions of France

(The various regions of France are discussed under the topic, *The French Provinces.)*

The Cities of France

Marseille is the largest port of France and the second largest in population.

Le Havre is the second most important port. It was founded by François I in 1517. Located at the mouth of the Seine, it is the seaport for Paris and the surrounding region. It is also the most important port for connections with the United States.

Cherbourg is the port on the English Channel whose harbor is used by the transatlantic trade. It is also an important military port.

Bordeaux is the third most important port and the fourth largest city in France. There are beautiful churches which date to the eighth century and a university founded in 1441. The red and white wines of this region are exceptionally famous.

Boulogne is a port on the English Channel and one of the most important fishing ports of Europe.

Nantes is at the mouth of the Loire Valley on the Atlantic. It is important for shipbuilding and for many types of commerce and industry. The city has a castle built in the tenth century and a cathedral from the fifteenth century.

Toulon is the principal military port on the Mediterranean. Naval construction and foundries are important.

Lyon is the third largest city in France, and the principal city of Europe for the production of silk. The city has ancient Roman ruins, a Benedictine abbey and a university founded in 1808.

Lille is important for the spinning of linen and weaving.

Strasbourg is noted for tanneries, breweries and printing. It is the principal French port on the Rhine. Gutenberg completed his invention of the printing press in Strasbourg.

Toulouse is an important marketing center for horses, wines, grain, flowers and farm products. There is a great tobacco-packing industry here.

Reims is a center for the production and marketing of champagne and linens. The cathedral, where most of the kings of France were crowned, is one of the masterpieces of Gothic architecture in France.

Avignon is the site of the majestic château of the popes and was the seat of the popes from 1309 to 1377. Petrarch lived in Avignon in the fourteenth century.

Chartres is the site of the coronation of Henry IV, and is classed with the cathedral of Reims as a masterpiece of Gothic art.

Le Mont St-Michel, the Benedictine abbey, is called one of the most beautiful examples of the architecture of the Middle Ages in France. Since 1872 the French government has conserved this area as an historical monument.

Lourdes is one of the principal pilgrimage cities. Pilgrims come by the thousands for healing.

Nîmes contains famous Roman ruins, great arenas, a tower and an aqueduct.

The Roman ruins of *Arles* contain an amphitheater and a theater.

Vichy has been famous since the Roman era for its hot springs and mineral water. During World War II it was the seat of the government of Marshall Pètain.

At *Versailles* is the magnificent palace built for Louis XIV, which is now maintained as a national museum. In 1919 the Treaty of Versailles ended World War I.

EN VOULEZ-VOUS PLUS?

BOOKS

1. Bauer, *Panorama de la France moderne* (pp. 28-33, 39-74, 104-105)
2. Brogan, *France*
3. Cayol, *Découverte de la France*
4. Clément, *In France*
5. Guinnard, *Bonjour la France*
6. Michaud, *Guide France*
7. Wylie, *Les Français* (pp. 11-30, 179-182)

PAMPHLET

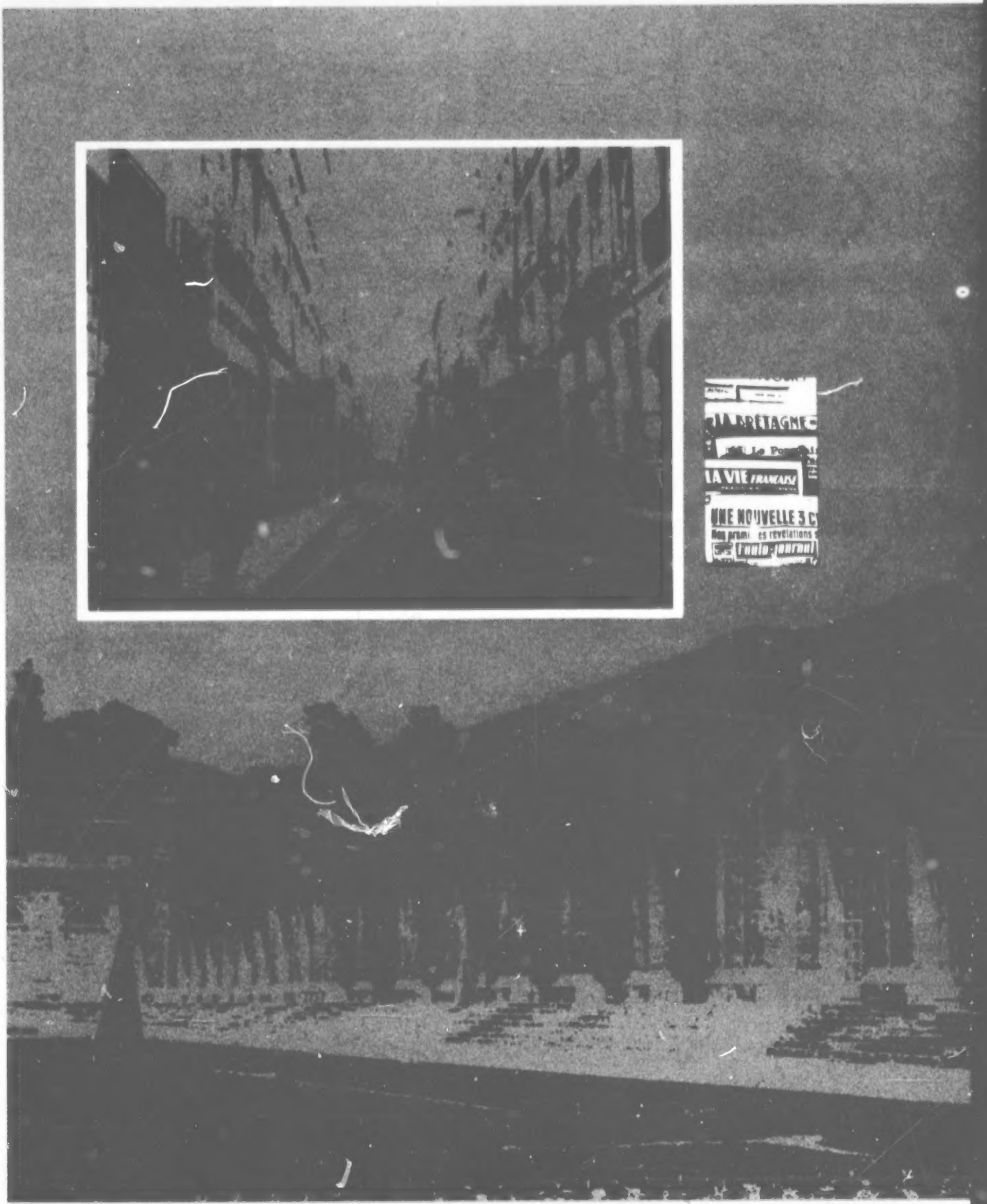
(From French Cultural Services)

1. *Géographie de la France*

FILMS

Alliance Française

1. *Volcans Endormis* (22 minutes)
2. *Sologne* (13 minutes)
3. *Le Soleil se lève à l'est* (25 minutes)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LA VIE FRANÇAISE
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APPENDIX

A. LANGUAGE AND LANGUAGE TEACHING

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B. CULTURE AND LANGUAGE TEACHING

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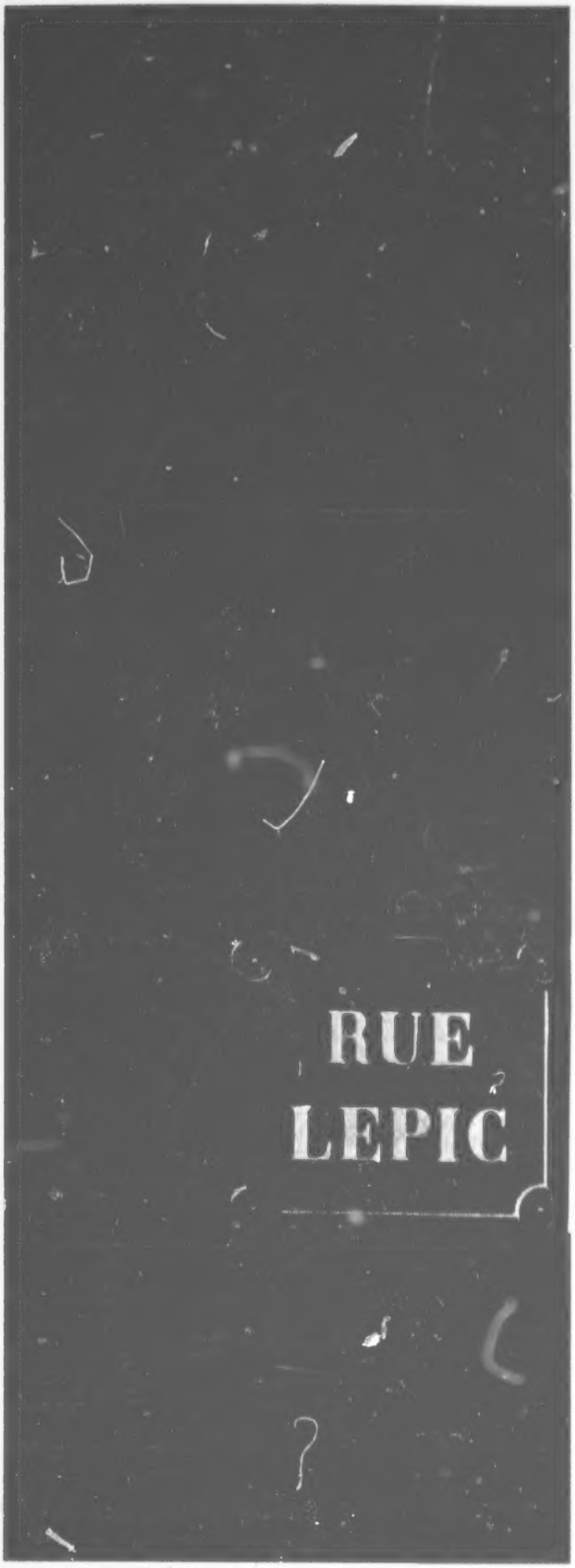

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C. FRENCH CULTURE

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D. OTHER INFORMATION SOURCES

Consult the following catalogues for extensive listings of supplementary and enrichment materials for foreign language instruction:

Adlers Foreign Books, Inc.
110 W. 47th St.
New York, N.Y. 10036

Bowmar Records
10515 Burbank Blvd.
N. Hollywood, Calif. 91601

Children's Music Center
5373 W. Pico Blvd.
Los Angeles, Calif. 90019

Educational Record Sales
157 Chambers St.
New York, N.Y. 10007

French and European Publications, Inc.
Rockefeller Center, French Building
610 Fifth Av.
New York, N.Y. 10010

Gessler Publishing Company
110 E. 23rd St.
New York, N.Y. 10010

Goldsmith's Music Shop, Inc.
401 W. 42nd St.
New York, N.Y. 10036

Hachette Inc.
301 Madison Av.
New York, N.Y. 10017

Lyric Sales, Inc.
P.O. Box 20707
Los Angeles, Calif. 90006

Package Library of Foreign Children's Books, Inc.
69-41 Groton St.
Forest Hills, N.Y. 12075

Schoenhof's Foreign Books, Inc.
2380 Massachusetts Av.
Cambridge, Mass. 01938

Teaching Audials and Visuals
250 W. 57th St.
New York, N.Y. 10019

Modern Learning Aids
1212 Avenue of the Americas
New York, N.Y. 10036
(Wayne Film Series and *Accent Aigu* Series)

Wible Language Institute
24 S. 8th St.
Allentown, Penn. 18105

Films

Western Cinema Guild
244 Kearny St.
San Francisco, Calif. 94108

French Film Library
Alliance Française
414 Mason St.
San Francisco, Calif. 94102

Modern Learning Aids
1212 Avenue of the Americas
New York, N.Y. 10036
(Wayne Film Series and *Accent Aigu* Series)

Focus Films
1385 Westwood Blvd.
Los Angeles, Calif. 90024
(*Accent Aigu* Series)

Magazines and Miscellaneous Sources

Alliance Française
101 Boulevard Raspail
Paris, France
or
414 Mason St.
San Francisco, Calif. 94102

Collection "Que sais-je" (on all subjects)
Presses Universitaires de France
French-American Cultural Services and Educational Aids (FAC–SEA)
French Cultural Services
972 Fifth Av.
New York, N.Y. 10021

French Review (AATF)
John W. Kneller, Editor-in-Chief
Oberlin College
Oberlin, Ohio 44074

Le Français dans le Monde (revue)
(Hachette-Larousse)

National Information Bureau (of the American Association of Teachers of French)
Armand Bégué, Director
972 Fifth Av.
New York, N.Y. 10021

Sonorama is a monthly news magazine consisting of news and recordings.
Société Sonopresse
117, rue Réamur
Paris, France
or
Librairie de France
610 Fifth Av.
New York, N.Y. 10010

Pen and Tape Pals

1. American Pen Pals, 701 N. 6th St., Herrin, Ill. 62948. For high school students. For each name required, send 10 cents plus stamped, self-addressed envelope.
2. Ambassadors of Friendship, 9050 N.W. 5th Av., Miami, Fla. 33150. For students age 12 to 25 in most countries

in the free world. No charge but send stamped, self-addressed envelope for listing of names.

3. Bureau de Correspondence Scalaire, Frances V. Guille, Director, College of Wooster, Wooster, Ohio 44691. Arrangements through teachers for exchange with French students, ages 11 to 20. Charge of 20 cents per name.
4. International Students Society, Hillsboro, Ore. 97123. For junior and senior high school and college age. Correspondents in 133 cities; languages: English, French, Spanish, German. Charge of 25 cents per name, minimum order is five. Also exchanges or rents recorded tapes in a number of languages with students, teachers and schools. Write for enrollment blank before ordering names.
5. Youth Pen Pal Exchange, Box 6993, Washington, D.C. 20032. For ages 10 to 20 in all countries of the free world. No charge. Send stamped, self-addressed envelope.

E. GAMES

Language learning can be reinforced effectively through the use of games. The change of pace achieved through games can provide a valid learning experience either for new expressions or for review. The teacher must be sure of several factors, however:

1. The game must require considerable use of the spoken language.
2. The game must be simple enough to play without elaborate preparations or many instructions.
3. Language should be the predominant concern of the game, even though some movement may be required.
4. Language used in a game should reinforce other learning materials.

There are many popular word games that can be played in French as well as in English. Here are some to give you exercise in fast thinking in French:

Twenty Questions. The person who is "it" secretly chooses the person or thing he intends to be. Each of the other players in turn asks a question that will aid in the identification of that person or thing. Leading questions will find out whether "it" is male or female, living or dead, animate or inanimate, large or small, nearby or far away. If your questions are clever, it should not take twenty of them to pierce "its" identity.

Alphabet Cooking. Have each one in the group suggest an edible object, the name of which follows in the order of the alphabet. Begin with *artichaut*, perhaps, continue with *beurre*, on to *carottes*, and so on around the circle.

Alphabet Wardrobe. A similar game can be played naming items of wearing apparel in alphabetical order.

Ghosts. This old faithful can be played in French too. Start off with the first letter of a word; the next player must add the second letter; the third player continues. The point, of course, is to avoid putting the last letter to spell out a complete word. Each player can make three such "fatal errors" before dropping out of the game.

Geography. Divide the group into two teams; have a referee handy to settle all disputes. Let team members confer on their contributions to this game, such contributions being in French, of course. Start off with A. Each team in turn must mention a country, city, mountain range, ocean or lake, the name of which begins with A. Back and forth the game goes between the teams until one side cannot think of another A. The winning side scores a point, and the game continues with names beginning with B, and so on through the alphabet.

The Last Shall be First. Another game consists of naming geographical features, in turn. It's not the first letter of each name that counts in this game, though. The last letter of the name mentioned by the first player must be used to start the second word. The last letter of that word must begin the next word, and so on (and don't get your French and English spelling mixed up.)

Associated Ideas. Let the first player say any word he wants to. The player next to him must say the first associated word that comes to his mind. This word must produce an associated word from the next player. At the end see if there is any relation between the first word mentioned and the last.

Gossip. The first player should whisper a short sentence in French to the player next to him. It should be said clearly and slowly enough to be heard. He in turn must whisper to the next player the message he heard (or thought he heard). Like most gossip, will there be any connection between the message the last player heard and the message that was originally given?

Salmagundi. There are any numbers of variations to this game, but this example will show you how to set it up:

	T	A	B	L	E
animaux					
légumes					
villes					
rivières					
savants					

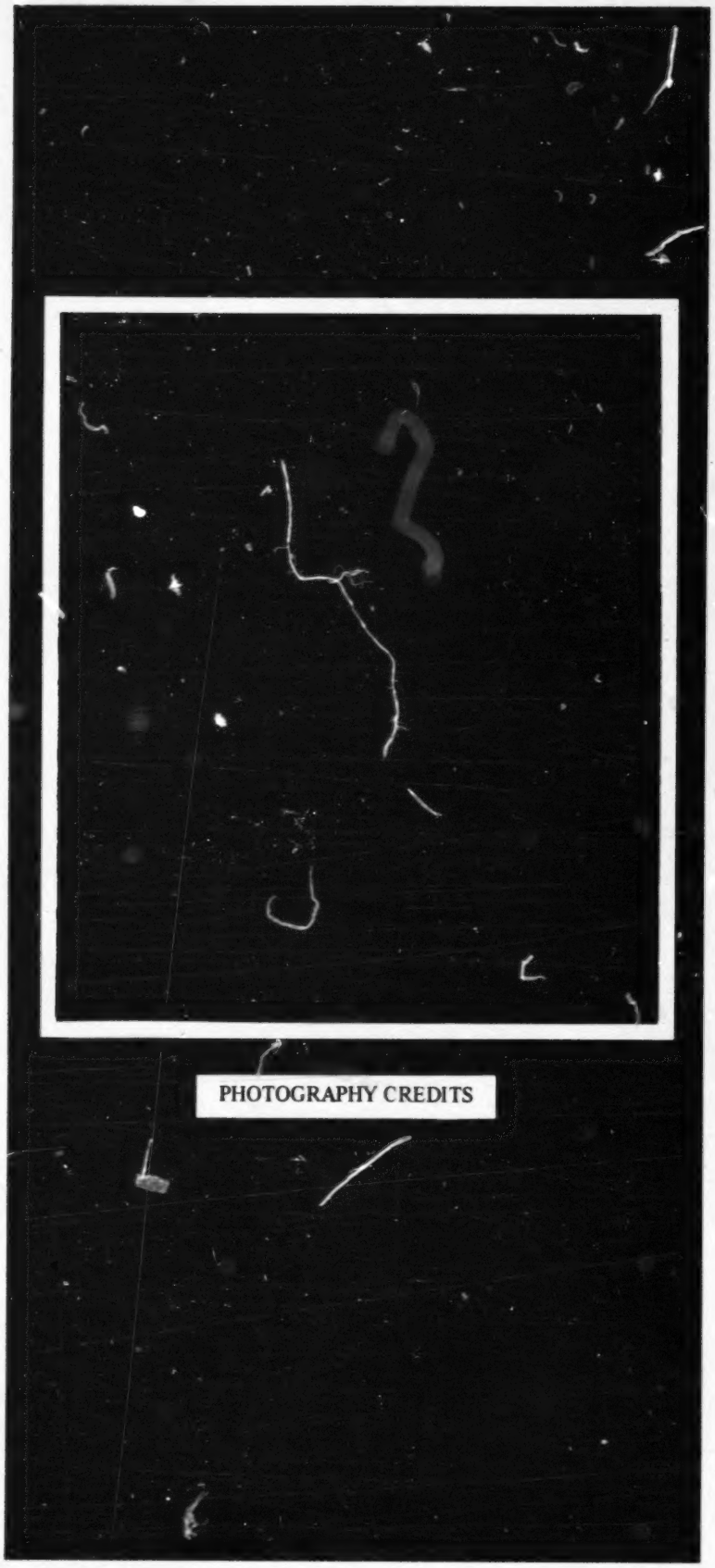
The object of the game is to fill in the spaces under the letters of the word "table" with names of the various categories listed at the left. The first line will be all *animaux*, each one beginning with a different letter. The second line will be all *légumes*, etc.

When time is up, each player scores one point for each blank correctly filled. The player who has listed a name which none of the other players has chosen scores an extra five points for his name.

Other five-letter words like *arbre, genou, votre,* etc., may be used, and the categories can be changed to include painters, sports, automobiles, movie stars, characters from books or people in the news.

Jumbled Letters. Take a long name like *Robespierre* and see how many words of five or less letters you can make out of it. Other good words to use are *transportation, bibliothèque, arrondissement, département.* The player with the longest list should go to the head of the class.

Anglo-French Similarities. Make a list of as many words as possible that are the same in both languages, though the pronunciation is obviously different.



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